

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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SATURDAY, OCTOBER 21, 1899.

PRICE
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WEST LONDON ETHICAL SOCIETY, Empress Rooms, Royal Palace Hotel, High Street, Kensington. LECTURE TO MORROW (SUNDAY) MORNING, 11 A.M., by DR. STANTON COIT, on "St. Augustine's Confessions."

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LITERATURE

The Commune of London, and other Studies.
By J. H. Round, M.A. With a Prefatory Letter by Sir Walter Besant. (Constable & Co.)

The short title of Mr. Round's new book raised hopes that the full title dashed. In the compass of three hundred and twenty pages thirteen "other studies" accompany two admirable papers on the history of London, and we receive a prefatory letter from Sir Walter Besant into the bargain. Such a letter would have been needless, and indeed misplaced, if Mr. Round had written that book on mediæval London which he is well qualified to write. Speaking in a daily newspaper about Mr. Round's exploits, Sir Walter has lately said that "since the work of research is so slow and laborious....it is impossible to be both historian and antiquary." We doubt the justice of the severe judgment which the learned novelist has thus published to the City and the world, but must confess that it derives a certain plausibility from Mr. Round's habit of clothing the results of his inquiries in short papers. Then those who sit in the seats of the scornful—Mr. Harrison, for example, and Mr. Lang—bewail the decadence of noble history and the prevalence of petty-minded antiquarianism. On the other hand, some who would fain be on Mr. Round's side when he goes up against these unbelievers as a champion of the Great Unedited suffer qualms and bad moments. Sir Walter Besant's impossibility may seem to them null. But then there is Renan's impossibility: "On ne peut être à la fois bon controversiste et bon historien."

Let us first perform the unpleasant part of our task. Once more Mr. Round gives his readers too much controversy and too little history. Their interest in the twelfth century is always being distracted by the castigation of some unfortunate being who lived in the nineteenth. In an essay on "The Conquest of Ireland" Mr. Round collects forcible phrases descriptive of the manners and customs of the natives. The kings go "battle-axing" around; Ireland is "a shaking sod between them" or "a vast

human shambles"; a king "relieved his feelings by gnawing off the nose of his butchered foe." Sympathy with these proceedings Mr. Round disclaims; but too many of his papers look as if the pleasure of "battle-axing" had got the better of him. Of two cases we are debarred from speaking by consideration for a suffering public. It must suffice, therefore, that on many pages Mr. Oman and Mr. Hall are trounced and battle-axed. Now be it granted that the exposure of error is necessary work, and let it be supposed that Mr. Oman and Mr. Hall have erred; still Renan's *bon historien* will execute justice in an appendix as noiselessly and painlessly as may be. But it cannot be said that Mr. Round has always done this. To give one example: he has obtained our ear for an interesting episode in the history of London. He tells his readers that Henry II. was offered *quingentas marcas*, and then adds, "Miss Norgate says 'five thousand'; but one must not be severe on a lady's Latin." That takes their thoughts from King Henry and sets them waiting for the moment when this ungracious remark will come home to roost. If Mr. Round or his printer misspells the name of Scheffer-Boichorst, we do not say that his acquaintance with the German tongue is but gentlemanly. Miss Norgate, however, must be dragged in and battle-axed; she took part in the modern battle of Hastings. Also the reader is informed that "a little *clique* of Oxford historians, mortified at my crushing *exposé* of Mr. Freeman's vaunted accuracy, have endeavoured, without scruple, and with almost unconcealed anger, to silence me at any cost." They must be simple folk down there at Oxford if they think that Mr. Round will ever be silent about his own "crushing" rightness and the crushed wrongness of Freeman and his followers. That is the pity of it. And so, after all these fierce joys, the book ends in a minor key. Its last melancholy words tell the reader that "in England, at the present time, there is neither inducement nor reward" for original research. We are unfeignedly sorry that Mr. Round should feel discouraged. But if he be not content with the unstinted praise bestowed upon his books by reviewers, then he must make a reasonable concession to the large public. It is not averse to original research, but it wants continuous history. Froude perused vast quantities of manuscript materials, and yet died an admired author and a Regius Professor. George Norton's book about London had behind it hard work among unprinted records, and, though it was more learned than lively, attained the honour of a third edition. But we know of no country in the world where there is any pressing demand for short studies of disconnected themes, and we know of one country which (if a pedantic phrase be allowed) prefers an objective to a subjective style of history.

Mr. Round's topics are miscellaneous—"Place-Names in Sussex and Essex," "Anglo-Norman Warfare," "The Origin of the Exchequer," "The Inquest of Sheriffs (1170)," "The Conquest of Ireland," "The Struggle of John and Longchamp," "Castleward and Cornage," "Bannockburn," "The Marshalsey of England," and some others. In

almost every case he says what was well worth saying, and says it lucidly. We see the acute ingenuity and the diligent prosecution of trials which by this time we expect, and we are generally inclined to agree with his inferences. Opinions will vary; howbeit, for our part, we think him at his best when he is dealing with financial affairs, but the essay on the marshalship must also be highly placed, and he has an unrivalled power of making historical material out of corrected pedigrees.

Occasionally he is rather puzzling. Thus, speaking of the *ing* which terminates some English place-names, he says, or appears to say, that "in its French form *igny* this suffix seems as distinctive of the 'Saxon' settlement about Bayeux as it is absent in that which is found in the Boulogne district." We are forced to ask whether this sentence is truly printed, or whether Mr. Round has really discovered that the *-igny* common throughout large tracts of France is not a "French form" of the Latin *-inieus*. In the latter case the new light should be set upon a candlestick for the sake of those learned Frenchmen who are quite sure that the Aubigny of Calvados and some seventeen other Aubignys are safe in the Romance fold, and beyond the reach of the greediest Germanism. Can it be that Mr. Round was jesting at Kemble's expense, and has not seriously said that Macedon is the Greek form of Monmouth? And, again, we are puzzled when told that the writer formerly described as Benedictus Abbas is "now virtually known to have been Richard FitzNigel"—puzzled, for we cannot remember that Mr. Round or any one else has met the argument which convinced Dr. Stubbs that his "chance hypothesis" was not worth defence. Mr. Round's memory, however, may be better than our own, and stumbling-blocks such as those that we have noted are rare. Of a tendency to believe the worst of his fellow-countrymen he cannot be acquitted. Is the grant of Dowgate to the men of Rouen "a fact unknown to English historians"? Some of them, even if they never look beyond books published in darkest Oxford, may have read of this grant, may even have seen Dowgate behind a printed Dunegate, and yet have said nothing about it.

"The Pope and the Conquest of Ireland" is an attractive title, and we were eager to see how Mr. Round would deal with one of the most intricate of the minor problems of mediæval history. "Meritoriously and suggestively rather than conclusively" will, so we should guess, be the verdict of the few adepts. "Wishful to approach the subject from an independent standpoint, I have not," says Mr. Round, "studied the German papers dealing with the subject." We share—and perhaps Mr. Round shares—Freeman's dislike for "the last German book," and our author's desire for independence is praiseworthy. Still in this instance he had to explore a many-faced story or set of stories, and we doubt whether he was wise in publishing his judgment until he had heard every version of the case. He rejects 'Laudabiliter' and the confirmation thereof, but accepts the three letters of Alexander III. which are in the 'Black Book,' and about the impetration of which he gives some valuable tidings. Thus far we are disposed

to agree with him. Then, however, there is a sixth text, the well-known passage in the 'Metalogicus,' touching which he pronounces no definite opinion. Now "one thing at a time" is a good rule, but until we have decided whether or no John of Salisbury wrote what has been ascribed to him, we shall hardly put the other pieces of the tale into their proper places. Mr. Round thinks that Giraldus concocted 'Laudabiliter' and the confirming bull. That seems possible, though some difficulty lies before an attribution of both documents to one hand, and Scheffer-Boichorst's conjecture that they were once neither better nor worse than school exercises deserves a hearing in the United Kingdom. But when Mr. Round suggests that Gerald joined in a conspiracy with some official English historians, then doubts begin to flow in flood. 'Laudabiliter' is papistical: perhaps too papistical to be papal: certainly too papistical to be royal. It looks like an attempt to base Henry's dominion over Ireland, and over England also, upon a certain rock, wherein Pope Adrian and his erudite English friend, but not King Henry II., may have wished to edify two insular and pence-paying realms. There remains the possibility that in the royal treasury at Winchester lay a document, at the contents whereof 'Laudabiliter' makes a guess—a document which was not what Henry wanted and which he never used, since it said too much of St. Peter, his rights, his islands, and his pence. Had not Mr. Round passed that self-denying ordinance, he would have had the pleasure of telling English readers that the 'Metalogicus' deposits the ring with which Henry was to have been invested, not "in curiali archivio publico," but "in cimiliarchio publico," and perhaps of remarking that very few Englishmen besides John of Salisbury were learned enough to put it there. However, the essay perceptibly loosens some strings in the knot, and should advance the day when all will see that no race, church, or party among us can make useful capital out of any moderately probable version of the story of 'Laudabiliter.'

We have reserved for high praise the two papers on London. To say that they satisfy us would not be true. They are too good to be satisfactory; but they have dispelled some of the darkness which wrapped the history of our chief city. All have heard of the commune of 1191, and some have guessed, as with Giry's books before them they could hardly help guessing, that French ideas were at work among the citizens when they extorted a commune from Longchamp and John of Mortain. But hitherto these London communards have been dim figures; we knew little of what they wanted and less of what they won. They become plainer by some shades in Mr. Round's pages. His sagacity has discovered in a manuscript which lies at the Museum "the Oath of the Commune in the time of Richard I.," and then from John's reign an almost equally important "Oath of the Twenty-four." Upon the disinterment of these oaths and of a few other relevant documents Mr. Round is heartily to be congratulated, and he makes a profitable investment of his treasure. It becomes, he urges, highly probable that Mayor and Common Council and freeman's oath are the per-

manent outcome of the stormy movement of 1191. It becomes, he urges, highly probable that the commune of Rouen was the model of the conjurors. It is a happy coincidence that Rouen's influence upon London should be thus asserted by Mr. Round just at a time when Miss Bateson has shown that it was the laws, not of Bristol, but of Breteuil, to which some of our western boroughs aspired. Assuredly we must keep our eyes on France, and Mr. Round has used his eyes well in the capital town of Normandy. Once he goes so far as to speak of a foreign organization "transplanted bodily" into London. This recalls Norton's catastrophic doctrine that the existence of London "as one body politic" derives from this Act of 1191. We will not quarrel with Mr. Round's trenchant phrase; but it is of spiritual rather than bodily transplantation that we have to think, and the Englishman who is tempted "to belong to other nations" generally contents himself with the imitation of superficial traits. Mr. Round, who "remains an Englishman," although (or perhaps because) he writes "*exposé*" and means "*exposure*," would, we take it, admit that the differences between London with its folk-moot and Rouen with its hundred peers were deep-set and vital. That the Mayor of London comes to us with and not before the commune will be disputed by few who know the evidence or have been taught by Dr. Stubbs. We have learnt from Dr. Gross that the Knights' Gild was not the governing body of the town. But the recovered oath is of no little importance. In vain we ask at present how long Londoners were suffered to swear it. Lord Kitchener, as Mr. Round remarks, vowed to obey the Mayor and "to keep the City harmless"; but he did not bind himself "to hold the commune." Did even Richard I. allow those words to be said? We have our doubts. He granted to the men of London but a niggardly charter, and within five years after the concession of the commune his justiciar's hand was heavy upon aggrieved plebeians in the City. On the other side, to expel the "commune" from Glanvill's text would be a hardy feat, and Mr. Round might have done more for us at this awkward point than refer us to Dr. Gross's cautious remarks. Be all this as it may, the oath is important. If in the evolution of mediæval communities towards corporateness one moment must be fixed at which the new quality is attained, there is certainly something to be said for choosing the time when the freemen begin to swear troth to their town.

Then, as to the ruling organs of the City, the latent curiosity of Londoners will be stimulated by the new evidence. In the Twenty-four of John's reign Mr. Round inclines to see "the germ of the Common Council," and not, as some others have seen, the nascent Court of Aldermen. The negative half of this doctrine seems to be more probable than the positive. It is amply clear that later on in the thirteenth century the Mayor and Aldermen, acting collegiately, were the governing body of London. If there then was any other conciliar organ of the City, it has marvellously contrived to conceal its activity. We do not understand Mr. Round to assert that the

Twenty-four of John's reign are the Common Council of Edward III.'s day in an early stage of an unbroken existence, and about "germs" it were difficult to dispute. Some germs are sterilized by an unkind environment; others, which look noxious, are called microbes, and are extirpated by prudent man. One of Mr. Round's most precious discoveries is that the communards of 1191 swore to obey the Mayor and "skevins." London, however, was destined to be ruled not by a council of mayor and skevins, but by a council of mayor and ward-aldermen. Our interest in these excellent essays will not be diminished if we suspect that the Londoners' attempt to live up to the foreign ideal of a "sworn commune" was not permanently successful.

Financial relief they seem to have obtained at or about this time. Mr. Round was not likely to ignore this side of the matter. Already he had done good service by illustrating the long contest between a city which wished to pay but 300*l.* a year for its "farm" and a king who exacted somewhat more than 500*l.* He now informs us that when the "commune" was granted, in October, 1191, the farm was "simultaneously" and "suddenly" reduced from more than 500*l.* to 300*l.* That he has added no strict proof of this assertion must be due to some mischance. He presumably speaks of the Pipe Rolls of 1189 and 1191; but we look in vain for information about the intermediate roll. Thereon, as Mr. Turner has lately remarked, three men, "as wardens," account for a little less than 300*l.* Now Mr. Round would probably say, and with truth, that these three men were in strictness no "farmers," though as a matter of fact the roll speaks of the *firma* of London and Middlesex. Still we must regret that he left his readers unguided at this critical spot, without even referring them to Mr. Turner's researches. The intervention of a year in which there was no farming between the years of the high farm and those of the low is a matter which an historian of the commune must have explored, and ought to explain. But Mr. Round has taught his readers so much that they should not be ungrateful.

Much more might be said in commendation of these essays, for there is good and novel matter in them concerning the civic justiciars, whom Mr. Round discovered, and the civic families and the English Knights' Gild. But we may hope to have made it clear that his book must be studied by those who would know the London of the twelfth century. If the hitherto invertebrate history of the greatest of all cities ever develops a constitutional backbone, Mr. Round's work will be thankfully remembered.

L'Abbé Prevost: sa Vie, ses Romans. Par V. Schröder. (Paris, Hachette & Cie.)

M. SCHROEDER writes like a novice—an academic novice who has not learnt to disguise the trouble he has taken in writing. He has written a careful book on an interesting subject, but he is sometimes methodical to the point of being tedious. Nothing is more characteristic than the page in which he sums up his aim in studying Prevost's novels: "Tout d'abord nous rechercherons comment.....puis nous étudierons de quelle

façon.....nous serons alors amenés à reconnaître.....enfin nous nous demanderons," and so on. It is the schoolmaster teaching his class, not a man of letters writing for the benefit of a capricious public, which requires to be wheedled into attention. What he has to say is well thought out, sympathetic, clearly expressed; but it is not literature. And is there any quite valid excuse for writing a book which is not literature? The only excuse, certainly, is that it should give information, and M. Schroeder really does give information. He completely destroys the horrible legend about the death of Prevost; he settles the exact number of times that Prevost donned and doffed the cowl; and, above all, he shows that 'Manon Lescaut,' the one work of genius of a writer of talent, was founded upon a personal experience. "Lenki" or "Eeccard," the "demoiselle de mérite et de naissance," as Prevost calls her—the woman whom "toute la Haye connaît pour une véritable sangsue," in the words of a contemporary—was undoubtedly the prototype of Manon, and Prevost not less certainly a Des Grieux, not less passionately infatuated. Nothing is more pathetic and ridiculous than to read his defence of the Manon whom he has not yet seen with the eyes of Tiberge. But before creating so incomparable a type, it is necessary to have been in love with a woman at least as dangerous. M. Schroeder defines clearly the influence upon Prevost of the English writers who were then creating the novel of observation, from Defoe to Richardson. Prevost was one of the first in France to translate and to praise English writers; his journal 'Pour et Contre' is full of England; he admired Shakspeare before Voltaire, and more intelligently, and translated, among other things, a tragedy of Dryden, a comedy of Steele, and some scenes from 'Arden of Faversham' (M. Schroeder, usually so accurate, should not refer to this play as "'Arden-Faversham,' pièce du célèbre écrivain anglais Lillo, dont Diderot s'est fait l'apologiste et l'imitateur"). Later on Prevost came under the influence of Richardson, and translated 'Pamela,' 'Clarissa Harlowe,' and 'Sir Charles Grandison,' which soon became more popular than his own novels. He did not translate them literally, being careful, as he says, "de reduire aux usages communs de l'Europe ce que ceux de l'Angleterre peuvent avoir de choquant pour une autre nation."

The most interesting part of M. Schroeder's criticism is not his account of 'Manon Lescaut,' which scarcely required to be described with such minuteness, but his account of Prevost's other novels, and his analysis of Prevost's conception of love and his particular variety of pessimism. His lovers are "de véritables possédés"; passion is irresistible in its empire over them. He condemns passion, as a moralist, but by representing it as irresistible he leads the way to George Sand and the novelists of our time, whose novels are all love stories. And not only in 'Manon Lescaut,' but in 'Cleveland,' he can find exquisite expression for the utmost ecstasy of passion. "Son dernier soupir," he says of his innocently abnormal heroine, "n'avait été que l'élanement passionné d'une amante qui se pré-

cipite dans le sein de ce qu'elle aime, pour y rassasier à jamais la fureur qu'elle a d'aimer et d'être aimée." And he is a pessimist; he expresses that "horreur invincible pour la vie" which is the incurable malady of certain temperaments, before Rousseau or Senancourt or Chateaubriand, and with a *nuance* quite his own. It is a malady perhaps more curable, for, in spite of the romantic emphasis with which it expresses its self-pity, it is possible to conceive a Cleveland or a Patrice happy, in other circumstances, while it is impossible to conceive of any circumstances which could cure, or even sensibly mitigate, the misery or the weariness of Obermann, René, Saint-Preux. But Prevost, in this as in other ways, was the precursor of men greater than himself, and he has had the further good and bad fortune to have eclipsed himself. "Himself above himself made lord," there were probably moments when he hated 'Manon Lescaut,' when 'Manon Lescaut' was "of self-rebukes the bitterest." When that masterpiece was published, "on y courait," said a malevolent person of the time, "comme au feu dans lequel on aurait dû brûler et le livre et l'auteur"; it remains the one work of fiction of the eighteenth century which can be read to-day as if it had been written to-day. No one will ever read 'Le Doyen de Killarine' again, though it is really worth reading; 'Manon Lescaut' is the favourite book of many who could not tell you the name of its author.

A History of Italian Unity. By Bolton King. 2 vols. (Nisbet & Co.)

NOTHING exactly like the union of Italy has ever been seen in historical times. There are, of course, instances in plenty of the rise of new nations; but these have in every case been due either to the territorial extension of an existing state, or to the shifting and subsequent settlement of wandering races, or to "fissiparous division." Here we had a number of states, politically distinct, and at no time, except when they formed part of a wider empire, otherwise than politically distinct—often, indeed, mutually hostile; used to various governments, monarchy, tyranny, civil or religious, oligarchy, democracy; of very diverse blood, traditions, interests, and manners; with, as it would seem, no bond of union save a common literary language, and hardly that. Yet, such is the might of even a "geographical expression," throughout centuries of disintegration the consciousness, scarcely more than an instinct, that these fragments did in some sort form members of one body—or, to put it, perhaps, more precisely, were but varieties of one species—seems at no time to have entirely died out, though often surviving only in the minds of a few isolated thinkers or poets. As Mr. King says in his opening lines, "at the beginning of the nineteenth century there was little consciousness in Italy of"—we may add, little aspiration towards—"any national existence." Not until the old order had crumbled away, there as elsewhere, and two French inroads had changed the face of things, did it occur to Italians generally that any other was possible. But when they saw within a few years kingdoms

turned into republics, and back again to kingdoms with new boundaries and under new kings, it must have been obvious enough that a new order was at least conceivable. Many, too, had had a share, if only a subordinate share, in the administration of the laws under which they lived. So far the Napoleonic rule did good; nor was it possible that the old state of things should ever return in its entirety. The restored princes, indeed, had the game in their hands, if they had known how to play it. To the people "they represented the national protest against French absorption"; and a very small show of readiness to retain the enlightened parts of the French system would have satisfied their subjects for at least a generation or two. But those were the days of Metternich, and Austria was predominant in the peninsula. The reaction was not cruel, at all events in the beginning; but

"the great middle class, which had learnt its strength under the French rule, found its commerce paralyzed by the customs-lines that divided state from state, by the obsolete economy that still informed the law; it angrily resented the return of privilege, of arbitrary law, of clerical assertion, of intellectual stagnation. The armies, which had caught the democratic sense, which even in its worst times was present in the Napoleonic system, chafed at the loss of social liberties, the promotion of émigré officers, the presence of the domineering Austrians, whom they had so often defeated."

The implication, a few lines later, that the old Guelphs were in any sense a "national party," or, except in the one blunder to be indicated presently, forerunners of the men whose achievements are recorded in this book, is due to a misconception. Rather we may feel sure that if human affairs can still touch King Manfred or King Charles in the regions which we trust both have long since reached, it will have been the former, not the latter, that rejoiced over the process which culminated with the entry of the Italian troops into Rome in 1870.

However, the old abuses had not been long restored before the idea of Italian independence began to take shape, or rather various shapes. Secret societies flourished, of whom the Carbonari are best known by name in these days. Their ideals "ran through every shade of republicanism and democratic monarchy"; but the deliverance of Italy from foreign domination was the common aim of all, and religious enthusiasm was a very general feature. "Socialistic feeling was almost entirely absent"; indeed, the leaders of the movement were in many cases nobles, nor is it easy to recall the name of any Italian really eminent in any walk of life who championed the existing state of things. Mr. King has some ingenious remarks pointing out how the "romanticist" movement in art and literature, which elsewhere on the Continent told in favour of the reaction, became in Italy the handmaid of the revolution. "Italian traditions were of republics and vigorous civil life, and democratic victories over German feudalism." Nothing could be truer, and many are the reflections which the remark suggests to the political philosopher.

Isolated outbreaks, easily suppressed, were all that the first generation of patriots could achieve. Even when the Sardinian

monarchy had, more than half unwillingly, accepted the hegemony of the movement, there was no united purpose to support it, and "the few who aimed at monarchical unity under Charles Albert proved by their impotence how unsupported they were." The old Guelf folly of 1300 and the adjacent years was repeated; "the love of state autonomy, the reluctance to be absorbed in a bigger nation, took half the force and logic out of the struggle for independence." To this the disasters of 1848 and 1849 may largely be ascribed; though, as Mr. King does not fail to note, another cause of them was to be found in "the grim tenacity and discipline of the Austrian army," the "strong cementing *esprit de corps*" in the army, "where Czech and German, Magyar and Slav, and Italian stood shoulder to shoulder, a mighty testimony to the power of discipline to weld discordant elements into one," or, in other words, to the quality which has brought Teutonic man to his present predominance on this earth.

These are a few of the thoughts suggested by the part of Mr. King's work which brings the history down to the battle of Novara. The strange sequence of events which in the course of the next twenty-one years brought the unity and independence of Italy to accomplishment is related with as much fulness as the space allows; but though instructive, and most conscientious in its citation of authorities, the narrative is not exactly one of those which bear the reader along. It is hard to say why, for Mr. King's style is clear and straightforward; his theme is, of course, interesting. Partly it may be that the tight packing of his facts is responsible for the labour of reading; partly, too, it must be said, the difficulty so common throughout Italian history of finding a personage in whom one can take a sufficient interest to follow his fortunes with any keen sympathy. Garibaldi was heroic, but dense; Cavour was not at all dense, but was he exactly heroic? Of all the gallery of portraits which Mr. King draws in a few strong touches, almost the only one which inspires us with a real esteem for the original is that of Bettino Ricasoli, "autocrat by every instinct," "patrician in every fibre of his being," yet "a thoroughgoing democrat in creed, with a republican contempt for courts"; a sincere Catholic, yet a Puritan, detesting the Papal Court, and loving "to expound the Bible to his peasants in the hall of his feudal castle"; "a brave, supremely honourable man." With a few more men of this stamp, a few more like Manzoni, who held that "political reform was to come through the personal" (as against Mazzini's view that democracy would make men good), Italy and Italians would probably have stood higher in the world's esteem than they do in this thirtieth year of the nation's unity; and their well-wishers would have had less reason to doubt whether Italian liberty had produced results much different from those which the ribald old epigram associates with Corcyra.

In a book so full of matter as this a certain number of slips are almost unavoidable. We note a misspelling "pollagra," "Maremma," "Capitina," "Appony," and as misprints, of course, "Guiseppe" and "Guisti"; as curious misuses of words, "flaunt" for *flout*, "feud" for *sief*,

"cosmopolitan" for *universal*. "In arrears of" is not usual; and "the breach between Serb and Magyar was playing into the hands of their common tyrant" seems to involve a very mixed metaphor. We could wish that the author was not so fond of the ugly modern journalese "to voice"; there are surely good English ways of rendering the same meaning.

Our worst quarrel with Mr. King is for the countenance which he once or twice seems to give to the notion that the Italian kingdom has any claim upon the southern portion of Tyrol, or, as it is often called, the Trentino. If every sovereign in Europe had as good and as old a title to all his dominions as the head of the house of Hapsburg has to this district, there would not be much to complain of. Save for a period of eighty years in the fifteenth and sixteenth centuries, when part of it was forcibly annexed by Verona, the bishopric of Trent has had for a thousand years no connexion with any state forming part of the present kingdom; and although Venice bought Roveredo in 1417, she had to yield it to the Emperor after the league of Cambrai. Indeed, Italy has a better claim upon Ticino and parts of the Grisons; and if any more "redemption" is to be done, it may better begin there.

NEW NOVELS.

A Crimson Crime. By Geo. Manville Fenn. (Chatto & Windus.)

'A CRIMSON CRIME' is good enough in its way—a little pushful perhaps, and in danger of being a little vulgar, but containing plenty of incident and excitement. There is a murder, which was possibly crimson in its result, but the story does not grow out of it. The hero and heroine are sympathetic, and Mr. Fenn has drawn some quiet and touching domestic scenes, especially when dealing with the heroine's father and mother. This is a readable romance, with less of adventure, and perhaps more of character, than we usually get from its author.

The Stepmother. By Mrs. Alexander. (White & Co.)

MRS. ALEXANDER'S ideal is a very gracious lady, and it is pleasant to believe that the traditional estimate of stepmothers is often falsified by kindness as genuine and devotion as unselfish as are exhibited in the present story. One suspects, when one hears of an early lover discouraged for the sake of duty to an invalid father, that the "stepmother's" marriage in later life will have its drawbacks, and that the cultivated graces of her final choice will not have the lasting quality of the earlier boyish devotion offered to her. Her husband regards her principally as a credit to his faculty of selection. It is not impossible to such a lump of egotism to entertain a hatred for the only son of his first marriage, which has been disastrous. The stepmother nearly makes shipwreck of her wedded life by her generous support of this unhappy child; but in the end the stronger character prevails, not unaided by a fortunate intervention of Providence.

The Desire of Men: an Impossibility. By L. T. Meade. (Digby, Long & Co.)

L. T. MEADE falls back for a subject on the old fancy of an "elixir vitae." There are many variants of the central idea, and the variant employed in this novel is the transmutation of life from a young frame into an old one. It is a half-blooded business at the best. The mystery-man who undertakes to work the miracle is a self-conscious humbug, who tells us as much in the preface, before leaving his victim to explain how he allowed himself to be taken in. More than that, the author has given them both away in the second half of her title, which is a particularly tame way of introducing a story depending for its interest on a certain measure of illusion. Many readers, we fear, will fail to see why they should be invited to eat an egg which has been first emptied of its yolk, and then served up without any salt.

The Human Interest: a Study in Incompatibilities. By Violet Hunt. (Methuen & Co.)

MISS HUNT'S last story was essentially melodramatic, and relied more or less for its effectiveness on the use of the supernatural, but her present effort belongs to farcical comedy. Indeed, the plot can only be accepted if a sense of amusement blind the reader to Miss Hunt's daring defiance of probability, and after all she has to a certain extent to modify her heroine's character in order to reconcile the reader to her later proceedings, for there is no indication in the opening of the tale that, in spite of her foibles, she is quite so destitute of worldly knowledge as she eventually turns out to be. She is an amusing character, drawn with much cleverness, although by no means convincing, to use the slang of the critics of the day; while the hero is also ably conceived, and has the additional merit of being a natural and consistent; if a somewhat rare specimen of artistic human nature. The dialogue, always Miss Hunt's strong point, is clever and vivacious; indeed, she writes better dialogue than any other woman novelist of the day, and can hold her own in this respect with Anthony Hope. Her conversation is easy and unforced, and if she displayed the same skill in constructing her plots she would rank high among lady novelists.

Under the Sjambok: a Tale of the Transvaal. By George Hansby Russell. (Murray.)

THE sjambok is the name of a strong whip made of rhinoceros or pig hide wherewith the Boers chastise their coloured servants. Used as the title and symbolic illustration of Mr. Russell's book, it raises expectations which are not fulfilled, that native life in South Africa is the leading factor in the story; but it serves to impart additional poignancy, not in the least needed, to the bitter antipathy to the Dutch inhabitants of the Transvaal which animates the pages of this novel. Indeed, its primary purpose would seem to be that of depicting the Boers, whether as magistrates, employers of labour, or mere private citizens, as altogether odious. A tale written from the strongly partisan point of view is seldom without a dash and vigour of its own, for a

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good hater is apt to have *verve*, which enables him to make an impression on his readers, though not always of the particular kind desired. Mr. Russell writes simply, without feebleness, and with a sincerity that carries a certain force with it, but he has not applied himself to the invention of a story that either in conception or detail rises above the level of a penny serial. There is a plot in a literal sense, but it is flagrantly melodramatic, from its opening scene in London, with the stage device of the first villain listening behind a screen to a dying man's confidential communication with his executors, to the final *mélee*, in old transpontine style, of all the principal actors before the court-house of Middelberg, wherein the same villain having yelled, "No one shall ever have her alive," fires a pistol at the heroine, which, like Devilshoof's shot in the 'Bohemian Girl'—intended also, if we remember truly, for the heroine—misses the mark, and happily clears the arena of a potent evil genius. This is one Hans van der Merwe, the custodian of an orphan girl newly discovered to be a great heiress, whom he has conspired to sell in marriage to the Landdrost of Middelberg on condition of a large share in her possessions. But these people and some lesser scoundrels are but the evildoers of cheap romance. They have no atmosphere of their own, and would do for any other tale of greedy crime. On the other hand, the author's scenic sketches are all highly interesting, and George Leigh's visit to "the Queen of the Majas," if a little suggestive of a missionary magazine, is, though unnecessary to the development of the story, picturesque, and even moving. Mr. Russell has evidently keen sympathies, which are shown by the small share in the action of his book taken by the Kaffir "boys" introduced. His most elaborately drawn personage is Babijan, a former servant to a Dutch farmer, but now "witch doctor" and very cunning rogue, who repays the frequent beatings and occasional doles of tobacco he received long ago from his master's son, "Long Piet," by hospitality and unlimited devotion in time of need. But Long Piet is such a skulking rascal up to the moment when his deathbed confession scantly atones for bribed treachery, that old Babijan's doting fondness for his "klein Baas" is hardly convincing, especially when connected with the terribly cruel death of several members of his own tribe, by whose superstitious trust he has largely profited. Solomon Isaacs, the gun-runner, has good points as a man, but as a creation he follows too closely the lines of the conventional funny scamp of a minor theatre. He might be the late Mr. Harry Jackson transferred bodily from the old Princess's drama called 'Queen's Evidence.'

Elucidation: a Matter-of-Fact and True Tale in Three Parts. By A. Quarry. (Fisher Unwin.)

A. QUARRY tells us many times over that his tale is true and matter-of-fact. It is, apparently, based on a series of newspaper cuttings, telling the stories of adventurers and adventuresses in different lands, and with varying degrees of sensational interest. These are the "true" features of the book; but it is impossible to construct a novel by

simply piecing together a number of warranted veracities. The author has consequently run a thread of fiction through his composite pages, by way of holding everything together. The result is a little confusing to a reader who likes a plain straightforward plot, which he can grasp with a reasonable amount of attention. It is difficult to follow the ups and downs of this story, for A. Quarry seems to have reserved nearly all the elucidation for his title-page.

A Very Rough Diamond. By Florence Warden. (Nisbet & Co.)

'A VERY ROUGH DIAMOND' is not a very polished piece of writing; nor does it in any way pretend to be so. Like all Mrs. James's later novels, it has too much the appearance of having been "thrown off" anyhow. Still it shows, as usual, a good deal of that ease of manner so necessary to light fiction, but so lacking in many novelists. The story is mostly about nothing, but misled by the perfect self-possession that goes to the telling, one might not be aware of it. Of the sort of incident the author used to supply by the bushel there is none, nor much of any other kind either. An engaged girl goes to pay a first visit to some former schoolfellows in a remote place. But on this occasion remoteness is not another way of spelling mystery. There is no mystery, unless the girl's endeavour to raise money for a contemptible sweetheart may be thought to supply one. The rough diamond is the brother of the house, and the reader is shown his progress (under the influence of the pretty visitor) from his original state of bearishness to the attitude of the lover. The only thing that amounts to anything in the nature of incident is a run over to Calais in a yacht. By this means the girl is freed from the sweetheart and appropriated by the lover. The merit of the book, if merit there be, is its extreme brevity and lightness.

The Parson and the Fool. By Wilfred Wollam. (Downey & Co.)

THERE is some thought in this curious allegory of a human life, although the author has not exercised his bit of mystification with entire fairness. When Christopher the parson, and Reginald the fool, and Father Felix turn out to be a monster of the Cerberus kind, three gentlemen at once, one looks back to see how the parties have comported themselves to give colour to the mystery. When we find that Reginald in his priestly character has knocked himself down with a heavy stick in order to reduce the effervescence of the passions appropriate to him as fool, we cannot but feel that we have hardly had a fair chance of penetrating his disguise. The short staccato sentences affected are somewhat fatiguing. So far as we have been able to follow the narrative, the fool predominates in the earlier part of it to an extent that very much handicaps the parson when he has succeeded in eliminating his lower half of self. He (or they) certainly seems (or seem) to play fast and loose with two women, one of whom seems a great deal too good for him (or them). Mr. Wollam's experiment opens up a vista of delirium for professional readers.

A Corner of the West. By Edith Henrietta Fowler. (Hutchinson & Co.)

THE good country girl is contrasted with the bad "society" doll, and with the young lady who allows her mother to marry her to the wicked earl; and the good country doctor is contrasted with the metropolitan artist, and the cottage is contrasted with the big country house and the town mansion, and generally no opportunity is lost of pointing all the morals. But the tale is not adorned. Its worst feature is the want of proportion between dialogue and narrative, for the dialogues are very long and wearisome. Most of these characteristics belong to that class of fiction which is usually put before the girl of fifteen; and Miss Fowler's book is not unsuited to that end. For others its interest is not great.

Miss Malevolent. (Greening & Co.)

THE anonymous author of 'The Hypocrite' is less successful in describing a bad woman than a bad man. In both stories the end is suicide by poison. The lady in the volume now before us is described as one whose religion was "a sort of music-hall to her"; and of her it is said, "All the *cocote* [sic] in her blood came out," and she makes love to married men and priests. It is not an improving story, and is better suited to a club-table than a drawing-room. There is much note-book wit in dialogue and narrative, and a considerable amount of mere flippancy, as, for instance, where the author speaks of a wooden chair "which Mr. William Morris was thought to have carved out of his own head."

BIBLIOGRAPHICAL LITERATURE.

Essays in Librarianship and Bibliography is the title of a volume contributed by Dr. Richard Garnett to the "Library Series" (George Allen) edited by him. Most of the essays consist of papers read from time to time at meetings of the Library Association, of which Dr. Garnett was one of the founders, and has always remained a warm supporter. English librarianship owes much to the British Museum. Since the day that Mr. Winter Jones accepted the presidency of the Conference of Librarians in 1877 the officials of the Printed Book Department have held the most friendly relations with their professional brethren. The writer claims for the most important of the essays that they are "united by the presence of a pervading idea, which may be defined as the importance of scientific processes as auxiliaries to library management." The processes specially referred to are printing, telegraphy, and photography, and are all illustrated by practical examples drawn from the writer's long official experience. Four articles, of which the first was written in 1879, are devoted to the question of printing the Catalogue of the British Museum, and trace the history of that important national undertaking during the last twenty years. This is the chief monument of Dr. Garnett's official career, for although he modestly conceals his own personal share in pressing the idea upon the Trustees and the Treasury, it is plain that as much credit is due to him as to his distinguished superior, the late Sir E. A. Bond, to whom the full honour is accorded. The primary reason for printing the Catalogue was simple, but unanswerable. The old MS. Catalogue gave ominous signs of becoming too vast to be accommodated in the Reading Room. Just as the want of space here led to the adoption of print, so did the paucity of room for books bring the hanging bookcase into existence. This is

"an additional bookcase hung in the air from beams or rods projecting in front of the bookcase which it is desired to enlarge, provided with handles for moving it backwards and forwards, working by rollers running on metal ribs projecting laterally from the above-mentioned beams or rods, and so suspended from these ribs as absolutely not to touch the ground anywhere."

It is specially adapted to the structural peculiarities of the British Museum, but can be used in any stack method of book-store. Other papers treat of the system of classifying books on the shelves at the British Museum, the advantages of photographing documents, manuscripts, and rare books as a governmental undertaking, and the adoption of the telegraph in the Reading Room to save the time taken (often half an hour!) in getting books. Among the bibliographical papers are sketches of the introduction of European printing into the East, on Paraguayan and Argentine bibliography, some book-hunters of the seventeenth century, and on colophons of the early printers. The compilation of a collection of early colophons with the object of illustrating the feelings with which the ancient printers regarded themselves and their art is suggested. Perhaps the most original article is one on the early Italian book-trade, containing an inquiry into the general character of the literature printed in Italy down to the end of the fifteenth century:

"It was far more utilitarian than that of ages often stigmatized as matter-of-fact and prosaic. The reproductions of classical authors were not in general stimulated by enthusiasm for their beauties, but by their utility, either for the information they contained, or as books for school or college. Outside their circle very little of a fanciful or imaginative character appeared."

The volume also comprehends brief biographies of Panizzi, Winter Jones, E. A. Bond, and Henry Stevens. It deserves a space upon the shelves of every book-lover, for Dr. Garnett is able to invest even dry technical subjects with literary charm.

Life and Books, by F. F. Leighton (Fisher Unwin), consists of eight chapters or essays on various subjects. The title recalls a book of R. L. Stevenson, but the contents possess nothing of his much-imitated manner. Unlike most modern work of the sort with its purple patching, its undue intrusion of the Ego and its personal note, these present pages lack any individual distinction, and therefore may leave readers cold. The change of the heroine in novels is a good subject, though but sketchily treated here. The essay on Lessing is not new enough or deep enough. While the author does not lack occasional acuteness, it seems strange to find Lear's "And my poor fool is hanged" referred to the actual fool, Tennyson put down as no lover of science, and the English novel credited with "modest and restricted limits"! "Froment jeune et Risée aîné," "Emma Wodehouse," and other bits of carelessness are too abundant.

We have received catalogues from Mr. Baker (two, general and Oriental churches), Mr. Dobell (two, interesting), Mr. Edwards, Mr. Higham (theology), Messrs. Luzac & Co. (British India, &c., good), Messrs. Maurice & Co., Mr. Menken, Messrs. Parsons & Sons, Mr. Russell Smith (pamphlets, 1511-1897, a good collection), and Messrs. Sootheran & Co. (good). We have also catalogues from Messrs. Fawn & Son and Messrs. George's Sons (topography, &c., interesting) of Bristol, Mr. Murray of Derby, Mr. Brown (a good collection) and Mr. Cameron of Edinburgh, Mr. Goldie and Mr. Miles of Leeds, Messrs. Young & Sons of Liverpool, Mr. Sutton of Manchester, and Mr. Blackwell of Oxford (classics, good). From abroad come the catalogues of M. Nijhoff of the Hague, Messrs. Baer & Co. of Frankfort (Russian books), and M. Spiegatis of Leipzig (philology, grammars, excellent selection).

We have also on our table Part I. of the Catalogue of the Literature and History of the British

Isles from Mr. Quaritch, which includes many desirable specimens of early English books.

SCOTTISH LITERATURE.

Gilian the Dreamer. By Neil Munro. (Isbister & Co.)—The glens of the Aray and the Shira, the hills of Cowal and Argyll, continue to find their annalist and poet in this writer. The period in the present case is that of transition at the end of the long war, when a town like Inverary was full of Peninsular veterans with an old attachment to the soil. To a group of these, who meet for martial reminiscences and a due conviviality, is introduced an orphan boy from the hills, endowed with the mysticism and imagination due to a lonely life and romantic surroundings. It is Gillian's strange fate to be adopted by one of these veterans, the Paymaster, whose one idea of utilizing a boy is to make a soldier of him. The Paymaster's household contains two brothers, the "Cornal" and the General, older and more warworn than himself, and with almost less in common with an imaginative child. But another inmate—the old maiden sister, Miss Mary, who tends, upbraids, adores, and slaves for these brothers—allows a share of her heart to expand on the youthful dreamer. To our thinking the old men and their sister are more interesting than the somewhat "feckless" hero, whose aspirations are so far ahead of his actions that he is always wanting in the hour of need, and an abstracted and unpractical lover. On the other hand, it is only his excess of sympathy which outstrips reality, and brings him into suspicion and disgrace. As a study the character of Gillian is impressive. Altogether, though not so good as "John Splendid," Mr. Munro's new book should have due acceptance.

Alexander Hume, by the Rev. R. Menzies Ferguson (Gardner), is a melancholy monument of misplaced industry. It reminds us of nothing so much as "The History of Croesus, King of Lydia" (four parts, 1755), which David Hume maliciously prompted Walter Anderson, D.D., of Chirnside, to compile. No man has ever read that book right through. Alexander Hume (c. 1560-1609), a cadet of the Polwarth line, was minister from 1597 of Logie, near Bridge of Allan. He played the lute, and in 1599 published "Hymnes, or Sacred Songs," which, to judge by their gem, "The Day Estival," have about as much of poetry as Scottish post-Reformation churches have of architectural beauty. Two of his friends were John Shearer, Provost of Stirling, and that voluminous minor poet Sir William Alexander of Menstrie, Earl of Stirling. So on these two one gets over fifty and seventy pages respectively, besides inordinate foot-notes and excursions on Tasso, Du Bartas, Prince Henry's baptism, the history of Canada, exercises and trials of ministers, and so on. Then, his tale of bricks not yet accomplished, Mr. Ferguson has set to and written a really most interesting chapter on the "Social and Religious Condition of the Country in Hume's Time." That does not sound too promising; but, based as it is on local and contemporary documents, this one chapter should commend the whole volume to every folk-lorist. "Clark-Playis," one learns, were still played in 1583 on the Sabbath day by the bairns of Muthill and Strogyath; they were full of "mekill bannin and swering, sum baldrie and filthie baining," and the schoolmaster, being present, "deniyit not ye samin." During 1581-1607 sick folk still made pilgrimage to Christ's Well, near Ochertyre, and bonfires still were burnt on Midsummer Even and St. Crispin's Day; still "flour treis" were danced round on the Sabbath, "wt' thair swordis about yame, and singin' of superstis and prophane sangis." Then there is a good bit about witchcraft, and this, the very finest charm we have ever met anywhere:

"On 11th July, 1610, compeir Moreis scoble in Balhaldie, w'in ye parochin of Dunblane, and con-

fessis that he charmis sum seik folks that sends for him, as Jacobe zair in Dunblane, and bairne of ye laird of Lundeis callit Collein campbell, and bairne of Mr. James nevein. Q'le charme he lerunit of Sir Andro hudsone, and preist in Glendeven, and is comprehendit in thir versis following:

The lord is blessed that heirlin is, boith mirrie in haire and hand;

The lord is blessed that herein is, he salbe thy warrand,

Ged of his gudenes that he can call, and he sendis heastallie,

The fusone of [mirrie] Middilzird, god send it haime to the,

The lord he can, the lord he zid, he zid syns heastallie,

Quha he bain heirlin this ny, he sayes, quha he bain heirlin

this day?

The Elriche king hes bain heirlin this ny, and rest [?] fra me away

The pouer of woman and mankynd, and bayt [both] sone grant throw [?] thou me,

The fusone of mirrie Middilzird he has tane frae me away,

Grant me the gisit sone againe that I granted to the,

Or ells thow all have hell to thy dwelling and domisdayst zur dur,

The father, the sone, and holy gaist, and him I have with thee."

The last three lines seem rather chaotic, and the whole is somewhat obscure. But for "Middilzird" in lines 4 and 9 one may refer to "A Witchcraft Trial, 1576" (Hume Brown's "Scotland before 1700," p. 214); and "fusone" (plenty) and "Elriche" are both to be found in the great Oxford Dictionary. One little point more. Is Mr. Ferguson jesting when he writes of "the earnest desire displayed by the ministers of the Church to root out superstition"? The cruelties practised or countenanced by those ministers for over a century on poor and aged members of their flocks, more ignorant than themselves, are as black a blot on the Kirk of Scotland as the *auto-de-fé* and the rack on the Roman communion.

James Hogg, by Sir George Douglas, Bart., in the "Famous Scots" series (Olivian, Anderson & Ferrier), is a sane and luminous little life of the Ettrick Shepherd. There was not much new to be told of him; but Sir George evidently has the authorities all at his finger-tips, and his personal knowledge of Ettrick and Yarrow has stood him throughout in good stead. One may readily endorse his high estimate of "Kilmeny" and "The Witch of Fife," but the weird "Confessions of a Justified Sinner" seem far and away above "The Brownie of Bodsbeck." What can Sir George mean by saying that "Scott was never at any time an adept in the department of the supernatural"? It has been said before, but "Wandering Willie's Tale" remains unsurpassed—unsurpassable. It might perhaps have been mentioned in a foot-note that Kinnaird has other memories than of Hogg—of Carlyle and R. L. Stevenson. Three brief, but excellent essays on Tannahill, Motherwell, and Thom, the Inverurie poet, conclude the volume.

CHRISTMAS BOOKS.

CHILDREN'S story-books are nowadays usually made by recipe. Take a large slice of Cinderella, a tablespoonful of Bluebeard, two of Red Riding Hood, an ounce of the Sleeping Beauty, mix your ingredients well, and, after letting them simmer for a while at home, take them to a court ball, then serve in hot-pressed paper. This being the case, we opened Mr. E. Cule's *Mabel's Prince Wonderful* with the reluctance of one who detests too much of the same fare, for we saw the well-known names in great force. The ingredients, however, though they may be of the usual kind, are blended with such skill and artistic sense that the result is a really pretty and readable story. Messrs. W. & R. Chambers are the publishers, and the illustrations are by Mr. W. G. Mein.

Songs of Sixpenny and Pupilroom Rippings, &c. By Arthur James. (Eton, Ingolton Drake.)—Under this title Mr. James has published a collection of verses on subjects such as the prowess of Eton boys at Lord's or their prompt rush from the school to help to extinguish a fire in the house of one of their tutors (March 17th, 1893). There is a dirge, too, "with apologies to Milton," in case it should be thought to remind the reader too much of "Lycidas," on the sad occasion "when the 'Monarch' was smashed

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in 1888, and went up on June 4th as two four ears." There is likewise a petition in Greek verse "to Dr. Butler, Master of Trinity, for kind treatment and matriculation of Foley, who had got 100 against Harrow at Lord's," and there is Dr. Butler's amusing answer in English verse. Naturally the interest in all these verses is almost entirely confined to Eton and Etonians, but they are sometimes graceful. Among the "Pupil-room Rippings" the prospectus of "The Eton Bachelors' Assurance and Wedding Present Company, Limited," is good. The latter part of the book contains "Personal and Domestic" poems, chiefly interesting to those about whom or for whom they were written.

Mr. Ascott R. Hope is early in the field with his volume of *Ready-made Romance* (Black), wherein he has put some interesting stories drawn from out-of-the-way narratives, for the most part of actual fact. The truth of a story is always a great enhancement of its merit with young readers, and these are based upon real adventures, as exciting as they are true. An exception is made with regard to the first tale, 'A Crusoe among Calmucks,' in which the wonderful experiences of Gottfried Opitz, supposed to have been kidnapped from Rawitsch in Poland by a Russian horde and sold to the Calmucks in or about the year 1707, are regarded as the invention more or less of some anonymous German Defoe. The never hackneyed story of the siege and relief of Lucknow is included.—From Messrs. Longman we have received an excellent collection of *Yule Tide Yarns*, issued under the editorship of Mr. G. A. Henty, a sufficient guarantee of its probable popularity. For the first story, 'Chateau and Ship,' a tale of the Terror, the editor is responsible; for the last Mr. G. Manville Fenn, who handles an adventurous theme from the Straits Settlements in 'A Jungle Drama.' Mr. Robert Leighton, in 'Longitude 10 Degrees,' makes Lady Grange escape from her captivity in St. Kilda by the aid of the almost derelict brig-of-war Aurora, manned by one quartermaster and a boy. Mr. David Ker contributes an Indian story, 'A Soldier's Vow,' with notes; other good narratives are by Mr. Bloundelle-Burton, Mr. Whistler, Lieut.-Col. Percy Groves, Messrs. Whishaw, Collingwood, and Pollard. The book is illustrated.—*Wayfarers All*, by Leslie Keith (Jarrold & Sons), is not an unfavourable specimen of the religious novelette. If intended, as we presume, for children, or at any rate young people, it errs in leaving the future of the bright young hero uncertain.

Messrs. Dent have commenced a dainty new series of "Temple Classics for Young People." Three pretty volumes, similar in size and appearance to the well-known library of "Temple Classics," are before us: *Feats on the Fjords; Tales from Shakespeare*, by Charles and Mary Lamb; and Kingsley's *The Heroes; or, Greek Fairy Tales*. They will make cheap and appropriate Christmas presents.

SPORTS AND PASTIMES.

THERE is just one scene in *The Old Mare's Foal*, by Nat Gould (Routledge & Sons), which is calculated to stir the pulses in a melodramatic sort of way, but for the most part there is little that is more than mildly interesting, and less that is at all exciting, with the exception, perhaps, for a certain class of people, of a sufficiently graphic description of horse-races. The language is plain and generally unpretentious. The reader will be called upon, perhaps, to revise preconceived notions as to the probable nomenclature, station in life, and landed as well as other property of a true British yeoman, whom one would hardly expect to find in possession of such a patronymic as Delamere, of a homestead upon which a mortgage of ten thousand pounds could be raised without difficulty, and of a thoroughbred mare purchased for the un-

yeomanlike price of four thousand guineas—at ten years of age too. Still, there are no doubt yeomen and yeomen, and the Delameres were evidently a special and very superior kind of yeomanry. The mare referred to is, of course, the mare of the title, and she goes another ten years before throwing the foal which is associated with her on the title-page as well as in the paddock. By racing that foal the Delamere of the story hopes to fill up the holes which have been made in the family's fortune. All that remains to be said here is that much mischievous doctrine is promulgated by such stories, whereof the authors plainly regard horse-racing as neither more nor less than a mere means of making money, and that—almost necessarily—by the objectionable practice of betting.

Messrs. Ward, Lock & Co. have sent us a reissue of Whyte-Melville's *Riding Recollections*.

Dancing in all Ages, by Edward Scott (Sonnenschein), is the result of an overflow of material from a previous volume which was purely practical. The present is historical and critical, passing in review through the dancing of Egypt, Greece, and Rome to modern times, in which a decadence is noted. The subject is, of course, large, and a book of some two hundred pages can only be sketchy; but it need not be inaccurate, it need not lay claim to "literary research" when the consultation of Herodotus, Plato, Xenophon, &c., means the use of obsolete commentaries and translations of these authors. Mr. Scott intimates his surprise that Sophocles, the greatest dramatic writer of Athens, should have danced naked at Salamis. It would be strange if true, but Sophocles was at the time a mere boy of fifteen, and not a writer of drama, great or otherwise. Strange as it may appear, "choryphaeus" is not rightly spelt—it has nothing to do with "chorus"; nor was the "Palilia" the festival of Pallas. If there had been less mixture here of Roman and Greek names of gods in what Mr. Scott calls "the smartest set" in Olympus, Pales might have been discovered as the epymous god of the feast. The celestial shield was not called "ancilia"; Strabo did not write in Latin; "Mecenus," the friend of Augustus, and "Scheigil" on the Greek drama are very careless distortions. There is hardly anything about the Greek dramatic chorus, on which Donaldson's "Greek Theatre" is hardly sound at this date. Roman dancing is also inadequately treated. Why not note that Cælius Rufus the dancer won Lesbia against Catullus the poet? From Juvenal and Martial details of the Spanish dances of Cadiz and their reputations might have been gathered; from Scipio (in *Macrobius*) and elsewhere the frequent use of castanets, which were thought to be very indecent. The use of *saltare* was sometimes different from that of our English word *dance*, as Apuleius shows. Coming to later times, we learn that *macabre* in "danse macabre" is supposed to have been a corruption of Macarius, the saint to whom the dance was dedicated. Any mind trained to research would suspect such a story. The dance is not from Macarius, nor "Macaber poète allemand," as the "Biographie Universelle" supposes, but simply the dance of the Maccabees, which is the dance of the dead, because the Book of Maccabees supplied some of the funeral mass. Addison's *Spectator* is quoted without reference; but Steele's essay (No. 334) is not noted, any more than the interesting fact that dancing was customary among the lawyers of the Inns of Court. There is nothing said about the English hornpipe or the Scotch sword-dance. Finally, quotations and proverbial expressions, such as Sallust's "Saltare elegantius quam necesse est probæ," or

Et je dis aux danseurs d'un si grave maintien :

Cede-moi vos vingt ans si vous n'en faites rien,

which shows that languor was an affectation in 1805, or even the English "to dance attendance," might have contributed to make this history and

criticism less vague. Mr. Scott has but skipped through his authorities.

The British Chess Company are doing good service to the game by issuing through Messrs. Routledge at a very modest price a revision of *The British Chess Code*, which gives all the rules of the game, match play, &c., and *Half-Hours with Morphy*, edited by the Rev. E. E. Cunningham. This latter booklet, derived from a more complete German source, contains forty-four games or part-games of a brilliant style, to which notes and variations are added. These are not always complete, but the comments are clear and well arranged. Highly instructive is an end-game with Maurian, one of the few fights lost by Morphy; but all the games show wonderful ingenuity. To the "Corrections" (not very obviously placed on the last page) should be added a vexatious misprint of the diagram on p. 8. The white rook in the corner should be figured on Kkt 1. In the same game would it not be worth while to add: If 5, black knight takes rook, then knight to B 7 wins queen by check?

ECONOMIC LITERATURE.

MESSRS. MACMILLAN & Co. publish an interesting volume from the pen of Dr. William Smart, Adam Smith Professor of Political Economy in the University of Glasgow. It is called *The Distribution of Income*, a title which is more applicable to the first 106 pages than to the bulk of the book. The greater part of the work forms an examination of Mr. and Mrs. Webb's account of the part played by trade unions in affecting wages. The author has a pawky turn, and we figure humorously in the argument as to the principles to be adopted to regulate income that concludes the part of the volume which yields the justification for the title. Should it be "needs" or "deserts"? How much, on the principle of "deserts," should Miss Corelli get?

Her novels are the favourite reading of the Queen, but the *Athenæum* does not consider the Queen an authority on novels. Suppose we give her double the average, and allow her 29s. a week."

With regard to his opinions, we have to say that Dr. Smart several times uses a phrase which will please the "hard" employers, but which is at variance with his own moderate doctrine. Why should not the employer buy his labour as he buys the other factors in production?—i.e., as cheap as possible—is the question often asked by Dr. Smart. Yet he quotes with approval from Mr. and Mrs. Webb's book their defence of collective bargaining by trade unions; he deplores the fact that "in the unorganized women's trades" a request for a rise of wages is resented as an impertinence; and he explains that in the "sweated industries," where work is given out to women to be done at home,

"taking on persons in extreme poverty, acting on their ignorance as to the rates paid to others, working on their fears of being left without a job, the employers are able.....to reduce wages down to the rate that will just support life.....They have a strong case who contend that this is an evasion in fact of the purpose of the Factory Acts which it would be more merciful to put a stop to."

Dr. Smart may be quoted against trade unionism, but it must be borne in mind that he discusses trade unions chiefly from the wage point of view, and does not at all consider the part they play in acting on behalf of the workmen in such matters as fines and deductions, compensation for injuries, and so forth. It does not come within his subject to deal with these sides of trade-unionism. He everywhere attempts to be fair, and is generally most fair; indeed, some on each side may think him, as they would put it, "too good for this world." For example, he accepts the statements of writers who are friendly to the trade unions as scientifically impartial, and, on the other hand, rejects as a base imputation recklessly made

against employers the charge that they use false weights "in assessing workers' product." Such cases are exceptional, but a perusal of the prosecutions brought by H. M. Inspectors under the Coal Mines Regulation Acts might astonish Dr. Smart. In some passages our author ventures a little beyond his depth. He discusses the engineers' demand for an eight-hour day as typical, and says, "They did not propose to work any harder and do in eight hours what they had been doing in nine." Now the eight-hour day, which has been most fully considered on both sides, is that demanded by all the miners except those who already work less than eight hours. It is admitted on both sides in the controversy that a Durham hewer does in a day of from five and a half to six and a half hours of actual work more than is done in a nominal day of ten hours in some parts of England. Dr. Smart classes naval expenditure as part of the productive "process" on the mistaken ground that "the increase of our fleet.....is necessary not so much for the safety of our shores as for the safety of our shipping." Such argument will not bear investigation, and does not affect the question. The productivity or non-productivity of the expenditure cannot depend on whether it is necessary for our national existence, or is merely an insurance on the war risk.

We part with reluctance from this suggestive book.

From Messrs. Rivington comes *The New Trades Combination Movement*, by Mr. E. J. Smith, of Birmingham, an employer, we believe, in the brass bedstead trade, who has applied and explained a combination between capital and labour in his own business. The chapters, reprinted from the *Economic Review*, have an introduction by the Rev. J. Carter, of Pusey House, who states the difference between Mr. Smith's scheme and American "Trusts." The employers in the Birmingham brass trades have had, we believe, the advantage of the co-operation of Mr. Davis, the men's secretary, formerly a factory inspector, and chairman last year of the Parliamentary Committee of the Trades Congress. A similar scheme is on foot in the Potteries. A Franco-Belgian gentleman, formerly a coal-owner, has long proposed such a plan for the British coal trade; but although the eight hours' day is a part of it, he has not won over the leaders of the Miners' Federation.

Messrs. Black publish an admirable translation by N. F. and A. R. Dryhurst of a book by Prof. Nys, of Brussels, lately reviewed by us with praise. We pointed out that the French title was too wide, and even that of *Researches in the History of Economics* is itself a little vague. The book is, in fact, an examination of European trade in the Middle Ages. There is a good index to the translation, and readers will find much in the volume that is far from dry.

Economic Conditions on the Manors of Ramsey Abbey. By N. Neilson. (Privately printed.) — This is one of those doctoral dissertations which American students of history prepare for their degree. Miss Neilson, who was trained under Dr. Andrews, author of an interesting work on "The Old English Manor," has taken for her theme a subject which presents few attractions, but on which fuller information is known to be much needed. By a careful study of the conditions existing on the manors of Ramsey Abbey generally, and that of Wistow in particular, she has endeavoured to determine the direction of economic development within this given sphere in the twelfth and thirteenth centuries. It was Mr. Frederic Harrison who, in the *Nineteenth Century*, lately poured forth scorn upon a system by which "raw girls are encouraged to devote years of their lives to deciphering the washing accounts of a mediæval convent, the lists of the swine on a particular manor," or the "farm inventories" of the monks. Miss Neilson could teach him the

value of the evidence afforded by such "comptus" rolls as these she has here deciphered and printed; for to obtain a thorough grasp of her material she visited England for the purpose, and worked on the rolls herself. The general conclusion at which she arrives from the surveys of the Ramsey manors is that between the middle of the twelfth and the middle of the thirteenth century there was an increase of villein obligations rather than a decrease. It is just possible to trace an increase in the proportion of the land held by villein service, and quite clear that the service itself was becoming more burdensome. Miss Neilson lays special stress on the "love-bones," or extra boon-services, found in the thirteenth century, as the salient development, but holds that the week-work also can be shown to have increased. This conclusion is at variance with Mr. Seebohm's view that the week-work diminished in proportion as the "boons" or *precarie* increased. The evidence points, in her opinion, to "an appreciable and steady depression in the condition of the villeins." The *precarie*, she holds, survived the week-work because they were the service that the lord was least willing to relinquish. Miss Neilson's analysis of the manorial services is well deserving of study, and her examination of the Wistow Rolls down to the fifteenth century is an excellent piece of work. The investigation of mediæval problems is naturally a more difficult task for American than for English students; but Miss Neilson, who writes clearly and well, has successfully surmounted the difficulties in her path.

BOOKS OF TRAVEL.

The general introduction to the new edition of Ball's "Alpine Guide" (reviewed in these columns July 2nd, 1898) has been very judiciously reserved for production in an independent form, and now appears as a handy little volume under the title of *Hints and Notes for Travellers in the Alps* (Longmans). Most of Mr. Ball's original introduction has been retained, with just such modifications as were needed to bring the details up to date. An interesting sketch by the present editor, Mr. Coolidge, dealing with life (native, not touristic) in an Alpine valley, has been added; and the wants of the ever-growing body of amateur photographers have been duly considered, Mr. Sydney Spencer contributing an article on "Photography in the High Alps." The chapter on geology, originally written by M. Desor, of Neuchâtel, has been almost rewritten by Prof. Bonney in the light of the research of the last thirty years; while Mr. Percy Groom has furbished up the botany, and sundry experts the zoology. The result is a little book which ought to be in the hands of every tourist in the Alps for whom the Alps are anything more than a suburb of South Kensington, to which fashion enjoins an occasional visit. To all the questions which a traveller of average intelligence ought to ask, an answer will be found; and a copious bibliography will tell him where to go if he would pursue any subject further. This, by the way, has been wisely extended to include not merely Alpine literature, but some works dealing with the history of the Alpine states, chiefly of course, the book being for English readers, Switzerland. The selection is, perhaps, a little arbitrary. If Abraham Stanyan's "Account of Switzerland" is included, one does not see why Joseph Planta's "History of the Helvetic Confederacy" should be omitted. We look in vain for Dändliker's "History" or Jäger's "Geschichte der landständischen Verfassung Tirols"—though Egger's "Geschichte Tirols" duly appears. Schiller's "William Tell" might have been left to take care of itself; and surely it was carrying the claim of "as in private duty bound" rather far to insert in the list a memoir (printed, if we remember aright, for private circulation) of a dog, good mountaineer though that dog

was. The one weak point in the book is the glossary. Words are included which are in no way specially Alpine; as "commune," "erratic blocks," "glissade," "mandra," "moos," "pieve," "speck," "stube," "verglas." Where philology is attempted, it is often wrong, e.g., the statement that "Egg" has nothing to do with "Eck," the two being, of course, the same word differently spelt, English "edge." A good Alpine glossary would, as the editor says, be very interesting; but it should be done by a trained philologist.

The late United States Consul-General in Egypt, Mr. F. C. Penfield, gives us through Macmillan & Co. an excellent *Present-Day Egypt*, illustrated, readable, and helpful to tourists. The history is a little weak; the joint control, for example, was not ended in the way described. "Frenchmen still insist that the Arab rebellion could have been successfully dealt with on shore" is a singular phrase. France and the United Kingdom informed the Khedive that rebellion would find them united to support him. Even after the bombardment of the forts at Alexandria the French might have proposed any steps they pleased "on shore," and joint steps would have been taken. As it was, they thought that the Arabist resistance would have been formidable, and a majority in their Parliament turned tail, and left us to take alone action to which, at their instance, both countries were pledged. Neither, on the other hand, is it fair to Mr. Labouchere and Little Englanders to say that they are silent as to the occupation "when their party is in office." The fact that, with their support, Mr. Gladstone invited the French in 1893 to revive Lord Salisbury's convention for the evacuation, and that Lord Rosebery vetoed this action, is now publicly admitted. Mr. Penfield, however, writing as an American, intends to be fair, and is fair upon the whole. He is a great admirer of the present Khedive. The portrait of Lord Cromer is absurdly "youthful" and slight.

Messrs. Lippincott, of Philadelphia, publish *Our Island Empire*, an account of Cuba, Porto Rico, Hawaii, and the Philippines, by Mr. Charles Morris, which is painstaking enough. The author does not appear to be an authority on the flavour of tobacco, for he thinks Cuban and Manila cigars "alike in.....flavor." With the exception of the cigars of Burma and Siam, no cigars are more utterly unlike those of Cuba than are those of Manila. The Americans will deserve well of the smoking world if they can revive the lost excellence of Manila cigars, but they will even then not make them resemble Havanas. India, Sumatra, Jamaica, North Borneo, and Brazil, not to speak of London, can all come closer to the Havana than can the Philippines.

Messrs. Sampson Low & Co. issue a seventh edition of *The Guide to South Africa*, by Mr. Samler Brown and Mr. Gordon Brown. The new edition notes in several passages negotiations with the Transvaal as to the franchise, but is not published specially for war purposes. It is chiefly valuable for invalids who desire climatic information, and contains good maps.

The Universal Publishing Company issue a *New Physical Relief Map of the Transvaal*, by Mr. E. A. Mackenzie, which sketches the mountain ranges, and may be commended.

OUR LIBRARY TABLE.

MR. C. OMAN deserves praise for his resuscitation of *The Reign of George VI.* (an anonymous work published in 1763, and now by Rivingtons), and especially for his learned and entertaining preface. The Franco-Russian alliance against us of the early years of the twentieth century, prophesied a century and a half beforehand, is luckily unsuccessful. The index is about the most amusing part of the volume, it takes things so seriously. Thus:

Mr. the N... in whi... which forward... matized... be dia... shows... belab... Imper... Disrac... the ta... ments... raeli's... 1867... dexter... could... Tea-F... the V... after... it s... mane... power... bama... State... "Lib... Vene... conci... of 18... Maju... is at... the Maju... grant... wron... Mr. the Ch... as it... base... in h... tec... that... to sa... was... Char... to c... spee... the Br... of G... betw... the J... acco... Sir B... the t... the t... resi... to h... the A... Act... sen... the es... inc... of I... Sta... 189... The "I... Eve... Col... mu... "P... Eve... Col... mu... fr...

"Devonshire, Duke of, commands British army in France.....regent of France."

MR. EDWARD ARNOLD publishes *England in the Nineteenth Century*, by Mr. Oman himself, in which a very different social, financial, and commercial picture is painted from that to which the anonymous writer of 1763 looked forward. The author is a little inclined to dogmatize. His account of Liberal legislation will be disputed at every point by Liberals, but he shows his impartiality by from time to time belabouring the Conservatives. The modern Imperialism is traced to Disraeli in 1866-8, but Disraeli at that time had hardly escaped from the tangles of his opposition to "bloated armaments" and the Imperialism of Palmerston. Disraeli's tenure of "power" "in a minority" in 1867 "is an astounding testimony of his dexterity"; but the fact that the Radicals could not do otherwise than support, by the Tea-Room Conspiracy, his Reform Bill against the Whigs is ignored. The statement that after the taking of Paris by M. Thiers in 1871 "it seemed as if France was likely to be permanently removed from the list of great powers" is also an overstatement. The Alabama arbitration is the result of United States "bullying" "meeekly" accepted by a "Liberal cabinet," but the acceptance of the Venezuela arbitration is "cool," "wise and conciliatory." The statement that the Cabinet of 1880 refused to treat with the Boers before Majuba, and then "granted.....independence," is at variance with the official account of the transaction. The terms which, before Majuba, Sir Evelyn Wood had been told to grant were those which after Majuba, perhaps wrongly, were agreed to. We doubt whether Mr. Oman is right in saying that Arabi "seized the person of the Khedive." Lord Randolph Churchill's charge against the Khedive, unjust as it was, of direct complicity with Arabi, was based on the fact that the Khedive was free in his palace, that he refused to leave for protection when invited to do so by our agent, and that Arabi acted in his name. It is hardly true to say that in 1887 the name "Greater Britain" was "just beginning to come into vogue." Sir Charles Dilke's unsuccessful attempt in 1868 to confer the name on the world of English speech and British rule was shortly followed by the popularization of the title for the world of British rule alone. Sir John Columb's "Defence of Great and Greater Britain," and the controversy between Profs. Seeley and Freeman, had settled the modern use of the phrase before the Jubilee was dreamt of. It is an inadequate account of the Local Government Act passed by Sir Henry Fowler to style it "a Parish Councils Bill" giving powers to parishes to elect boards, as the District Councils part of the Act is by far the more important. Lord Rosebery did not take "the opportunity" of the cordite vote to resign, but resigned because he had no majority to reverse that "chance division" in a full house. It is most unfair to Mr. Chaplin and the present Cabinet to call their Vaccination Act "a mere piece of pandering to popular sentiment." The machinery and language of the Act are very probably unwise, but the essential point is that it has secured an enormous increase of vaccination. Mr. Oman's account of India and the colonies is excellent.

THE Queen's Printer publishes through the Stationery Office *The Public General Acts of 1899*, known to lawyers as "62 and 63 Vic." There are fifty-one of them, beginning with "Partride Shooting, Ireland," which passed even before "Consolidated Fund (No. 1)."

MR. GRANT ALLEN has followed up the four "Historical Guides" he has published with *The European Tour: a Handbook for Americans and European Colonists* (Grant Richards). The book contains much that is sensible.

MESSRS. NELSON & SONS have commenced a fresh and striking departure in their "New

Century Library," the first instalment of which, containing *The Pickwick Papers*, is before us. This forms quite a thin small volume (4½ by 6½ in.), well bound in cloth, that can be comfortably slipped into the pocket, and yet contains the whole of the famous novel. The type is a clear long primer, eminently readable and pleasant; and the miracle is accomplished by the use of a fine India paper similar to that introduced by the Clarendon Press. It is obvious that reprints of this kind of the great novels of our literature will be a distinct boon to readers, and will to a large extent supersede the more bulky editions now in use. In fact, Messrs. Nelson have devised a most excellent plan for meeting the wants of the public.

MESSRS. DEIGHTON, BELL & CO. have sent us the new issue of that useful and time-honoured volume *The Cambridge University Calendar*.

PREBENDARY KEMPE has brought out a selection of passages from Jeremy Taylor's "Life of Christ" intended for *The Advent Season* (S.P.C.K.).

We have on our table *Second Year Latin*, edited by J. B. Greenough (Arnold).—*French Elements in Middle English*, by F. H. Sykes (Oxford, Hart).—*Songs of Béranger*, with Introduction and Notes by G. H. Ely (Blackie).—*The Faerie Queen*, by E. Spenser, Book IV., edited with Introduction and Notes by Kate M. Warren (Constable).—*Les Deux Bossus*, by H. Carnoy, edited by Émile B. le François (Blackie).—*Bookkeeping for Elementary Schools in Three Stages*, by J. Thornton, Stage I. (Macmillan).—*The World and its Commerce* (Pitman).—*An Outline Sketch: Psychology for Beginners*, by H. M. Stanley (Kegan Paul).—*Elementary Practical Chemistry*, by M. A. Parker and D. R. Boyd (Glasgow, Hodge).—*Dante Interpreted*, by E. Wilson (Putnam).—*The Yorkshire College, Leeds, Calendar, 1899-1900* (Leeds, the College).—*Stories from the Northern Sagas*, edited by A. F. Major and others (H. Marshall).—*A Handbook with Hints for the Nursery*, by J. M. Carvell (Barber).—*The Wheat Problem*, by Sir William Crookes (Murray).—*The Art of Thinking*, by T. S. Knowlson (Warne).—*The Development of the English Novel*, by W. L. Cross (Macmillan).—*Some English Rivers*, by W. J. Forster (C. H. Kelly).—*The Child's Own Magazine* (S.S.U.).—*What the Telephone Said*, by M. E. Forster (S.P.C.K.).—*Cuthbert Hartington*, by G. A. Henty (Partridge).—*With Shield and Assegai*, by Capt. F. S. Brereton (Blackie).—*Her Part*, by A. N. M. Rose (Burleigh).—*The Prometheus Bound*, edited by A. Rackham (Cambridge, University Press).—*Sappers and Miners*, by G. M. Fenn (Partridge).—*Daniel Whyte*, by A. J. Dawson (Methuen).—*Rhymes of Road, Rail, and River*, by E. Derry (Simpkin).—*The Satyr*, a poem after the French of Victor Hugo, by W. I. Bowen (Rice).—*The Unity of the Book of Isaiah*, by L. D. Jeffreys (Bell).—*Genesis in Harmony with Itself and Science*, by G. Rapkin (The Christian Commonwealth Publishing Company).—*A History of the Origin and Development of the Creeds*, by the Rev. C. Callow (Stock).—*"I Believe,"* by the Most Rev. J. E. Cowell (R.T.S.).—*and Jess: Bits of Wayside Gospel*, by J. L. Jones (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Sinker's (R.) "Higher Criticism," cr. 8vo. 3/6
Thompson (R. W.) and Johnson's (A. N.) *British Foreign Missions*, 1837-97, cr. 8vo. 2/6

Fine Art and Archaeology.

Bell's (M.) *Rembrandt van Rijn and his Work*, 25/ net.

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Heckethorn's (C. W.) *London Souvenirs*, cr. 8vo. 6/-

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Munro's (R.) *Prehistoric Scotland and its Place in European Civilisation*, 8vo. 7/6 net.

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Poetry and the Drama.

Bell's (M.) *Songs of Two Homes*, cr. 8vo. 3/6

Cooke's (P. J.) *The Lyric Eloquence*, Vol. 1, cr. 8vo. 5/-

Shakespeare's Works, Vol. 9, Eversley Edition, cr. 8vo. 5/-

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Henderson's (W. J.) *How Music Developed*, cr. 8vo. 6/-

Bibliography.

Saunterings in Bookland, with *Gleanings by the Way*, selected by J. Shaylor, 12mo. 3/6

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Nys's (E.) *Researches in the History of Economics*, translated by N. F. and A. H. Dryhurst, cr. 8vo. 6/-

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Alcroft's (A. H.) *Sparta and Thebes: a History of Greece*, 40/- 32d. B.C., cr. 8vo. 4/-

Buffalo Jones's *Forty Years of Adventure*, compiled by Col. H. Irman, roy. 8vo. 10/- net.

Bullen's (F. T.) *The Log of a Sea-Wolf*, extra cr. 8vo. 8/6

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Emerson's (H.) *Desiderius Erasmus of Rotterdam*, cr. 8vo. 6/-

Festug (G.) *John Hookham Frere and his Friends*, 10/- net.

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Hugo (V.) *Memoirs of, trans. by J. W. Harding*, 10/- net.

Johnson's *Life of Dryden—Life of Pope*, by P. Peterson, cr. 8vo. 2/- each.

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White's (A. S.) *The Expansion of Egypt under Anglo-Egyptian Condominium*, with 4 Maps, 8vo. 15/- net.

Philology.

Coppée's (F.) *Contes Choisis*, ed. by M. F. Skeat, cr. 8vo. 2/6

Homeric Hymns (The), a New Prose Translation, and Essays, by A. Lang, cr. 8vo. 7/6 net.

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FOREIGN.

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THE BLACK HOLE OF CALCUTTA.

In your review of Mr. Sydney C. Grier's eighteenth-century novel 'Like Another Helen' there occurs a passage on which, at the risk of appearing egotistical, I venture to offer a brief comment. Your reviewer writes:—

"His account of the Black Hole episode is taken from Mr. Holwell's tract; but Mr. Holwell's account is only known to the serious student of Indian history,"

the implication being that it has never before been used in fiction. The Black Hole episode in my novel of 'Robert Ainsleigh,' published thirty years ago, is also entirely founded on Mr. Holwell's vivid account of that awful night "in the summer solstice," and Mr. Holwell himself figures in the story as my hero's friend and patron.

M. E. BRADDON.

** We regret we had forgotten 'Robert Ainsleigh,' though it came from Miss Braddon's pen.

ADMIRAL COLOMB.

In Vice-Admiral Philip Howard Colomb, who died suddenly on Friday, the 13th inst., the country loses an officer who for many years had done more for the scientific study of the art of war by sea than any of his contemporaries. From his youth he had read and pondered over our early history, and he was certainly one of the first in the last fifty years who understood

that the records of the past were the best, and indeed the only sure guide to the future. By his pamphlets and numerous lectures at the Royal United Service Institution, of which he was a gold medalist, no less than by his flashing signals, his system of steam tactics, and his 'Manual of Fleet Evolutions,' he was widely known in the navy when in 1886 the inexorable rule put him on the retired list as a captain at the age of fifty-five. The enforced retirement seemed more than usually hard in his case, as he attained flag rank within the next twelve months; but his misfortune was a gain to the service, for the work of his leisure is likely to do more and more permanent good to the navy, and therefore to the country, than he could possibly have done as an active admiral in time of peace. His 'Naval Warfare' alone would place him in a very high position as an exponent of strategy, though, being primarily addressed to members of his own profession, it wants that lightness of touch which might have made it popular.

As a contributor to the *Times* and to various magazines, professional and others, his name was constantly before the public, and only last year he delighted us with the 'Life of Sir Cooper Key,' one of the best of naval biographies. But he never, perhaps, wrote anything more sympathetic, more convincing, and in better taste than his short appreciation of Nelson, which forms a chapter in 'Twelve Sailors,' published this summer. For the past two years, and indirectly for much longer, he had been engaged on a life of Arthur Herbert, Earl of Torrington, including a strategical and tactical discussion of the campaign of 1690 and the battle of Beachy Head. We heard from his own lips a few months ago that this work was approaching completion; we can now only hope that it has been left in such a state as will permit it to be published.

M. ZOLA'S 'FÉCONDITÉ.'

I SHOULD be glad to have the privilege of making in the *Athenæum* a personal statement with respect to M. Zola's new novel 'Fécondité,' which was issued in Paris on October 10th. A translation of that work from my pen has repeatedly been announced, and lately I have been receiving quite a number of letters asking when it would appear. I have no doubt that an English version of 'Fécondité' will be published before long by Messrs. Chatto & Windus; but that version will not be mine, and if I ask leave to make a statement, it is to explain why I have passed the work on to others. For some years now my name has frequently been associated with that of M. Zola, and a sudden break in our connexion is liable to be misinterpreted. In fact, I have already learnt privately that such is the case.

The plain truth, however, is this. I have not translated 'Fécondité' because, in my humble opinion, an adequate translation of the book is an impossibility. I have studied the French text with great care, and hold that in the present state of English opinion—prejudice, hypocrisy, call it what you will—no English publisher of repute would care to issue anything approaching a verbatim rendering of the book. Such issue, in my estimation, would be inevitably followed by controversy of the most unpleasant kind, and a prosecution might well ensue. So far as I am concerned, there are peremptory private reasons why I should do nothing to revive scandal such as followed the publication by my father of certain of M. Zola's former works, notably 'La Terre.' I admired 'La Terre,' and I admire 'Fécondité,' which deals, to my thinking, in a masterly fashion with a crying evil. But although some may argue that English fiction has "moved" since the days of 'La Terre,' and that certain outspokenness, then so universally censured, has now largely become permissible, I consider such a degree of outspokenness as distinguishes 'Fécondité' to be

still far in advance of us. At all events, whether that be the case or not, I cannot in my position—having given hostages to fortune, having been involved in the ruin which overtook my father, and having then had to begin my life afresh—I cannot undertake, even in the more than doubtful case of publishers being willing, to fight, or help to fight, the battle which the publication of a faithful English rendering of 'Fécondité' would, in my estimation, entail.

It may be said, however, that it was open to me to employ what is currently called the "toning-down" process; and it is true that I have employed it in some of my translations which have been received so indulgently by the press and the public. But I found that no mere "toning-down" would suffice for 'Fécondité.' It appeared to me, after the most careful consideration, that I should have to sacrifice at least a quarter—perhaps a third—of the book, so mangling and amputating it that whatever might remain would be utterly unworthy of either M. Zola or myself. Here I may mention that various literary friends whom I consulted, and also the editors of different English and American journals who would have liked to publish 'Fécondité' serially, expressed views similar to my own.

Thus I was placed in a dilemma. A faithful translation seemed impossible, and I felt that I could not utterly maim and mangle the book, and then offer the sorry remnants to English readers as being in any degree representative of M. Zola's work. M. Zola, I may say, gave me *carte blanche* to act as I pleased, and again and again expressed to me, both by word of mouth and in writing, his hope that there would be no break, even temporary, in our connexion. Again, the English publishers, Messrs. Chatto & Windus, refrained from exercising any pressure on me. "Mais à l'impossible nul n'est tenu," and after months of the most anxious consideration, after repeatedly striving to find some means of overcoming the difficulties of the task, I reluctantly threw it up.

I should like to add, by way of stopping some silly chatter, that there has been no quarrel whatever between either M. Zola or Messrs. Chatto and myself. Some day, I hope, I shall again be privileged to lay the great French writer's views before those readers of this country and the United States who unfortunately cannot study him in the original.

ERNEST A. VIZETELLY.

THE TURKEY, PEACOCK, COCK, AND PARROT IN ANCIENT ART.

POST SCRIPTUM.—I am grateful to Prof. Max Maas for making good my omission of a reference to Aristophanes ('Birds,' 885, and 'Acharnians,' 63) as the first of Greek writers to mention peacock and peacocks. In naming Aristotle as the first I fear I was forgetful of his having been born only four years before the date of the death of Aristophanes, for the passage in the 'Birds' is well known for its enumeration of many of the birds known to the Greeks, and was before me the whole time I was writing on the peacock.

With the passage in Theophrastus ('Characters,' iv. 15) I was not concerned, for my theme was not the history of the peacock in classical literature, but in classical art; and in this view, while it was of interest to cite the first mention of the bird, there was no particular end to be served in citing later mentions of it. But I was not aware of any even casual mention by Theophrastus of the peacock, and I looked through both his 'Plants' and 'Characters' for one, that haply I might find it, but failed to do so, and I cannot understand, from my edition of the 'Characters' (Howell's, with its striking illustrations), where in 'The Rustic' Roscher's reading could come in. But I say this only because I am interested in the matter, my opinion on an obscure reading of the sort being worthless.

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In a most interesting private communication my attention is drawn to the use in *Iliad*, vi. 513, of *ἡλέκτωρ* as a noun (cf. xix. 398, where it is used as an adjective), and my correspondent playfully adds, "If one could translate it here as 'cock,' it would add point to the simile." Pope felicitously renders the line:—

In arms resplendent as the God of Day.

The word *ἡλέκτωρ* here obviously stands for *Helios*, and is *Ἡλίος*, or *Ἥλιος*, also a variant of *halka*, or *halak*, or "Halaka"?

In another private communication I am referred, on the history of the turkey and of its name, to letters by Prof. Newton and the Rev. R. Hooper in *Notes and Queries*, 6th S. iii. 22, 193, 369; and also to some most curious and suggestive information in Harting's 'Essays on Sport and Natural History,' 1883, and his 'Ornithology of Shakespeare,' 1871. I much regret not having had the latter works before me when I wrote; but I cannot quote from them here, having already imposed too far on your indulgence towards me, and I will content myself, at least for the present, with referring your readers direct to Mr. Harting's volumes.

GEORGE BIRDWOOD.

GRAY'S 'ELEGY.'

In all the common editions of Gray's poems the tenth stanza of the 'Elegy' is thus given:—

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour;
The path of glory leads but to the grave.

In Dodsley's edition, however, of 1753—the first, I believe, in which the 'Elegy' appeared in company with other poems, having been only published by itself in 1751—we find "awaits," not "await"; but "awaits" is certainly the true reading, and what was intended by the author, as the other involves an incorrect use of the word "await." The harshness of construction arising from "the inevitable hour" being taken as the subject of the verb no doubt led to the alteration.

In Foulis's Glasgow edition of Gray's poems, dated 1773, I find "awaits," though the next verse is incorrectly given thus:—

The path of glory leads but to the grave.

In an edition, however, of Gray published at York in 1775, to which is prefixed "Memoirs of his Life and Writings, by Mason," I find "await," and this is repeated in all subsequent editions I have come across.

HARBERTON.

SALE.

MESSRS. HODGSON included the following items of interest in their sale last week: Alken's *National Sports of Great Britain*, 43. 10s. Baily's *Magazine of Sports*, 1860-96, 12. 10s. *Fur and Feather Series*, 8 vols., large paper, 19. Dickens's *Master Humphrey's Clock*, 3 vols., 1850, with the author's autograph dedication to Savage Landor, 23l. Grimm's *Popular Stories*, 2 vols. (slightly imperfect), 14. 15s. Duruy's *Greece and Rome*, 10 vols., 10l. Numismatic Society's *Journal and Chronicle*, 1837-88, 27. 10s. An interesting autograph letter from Dean Swift, dated 1737, 12s.

A DISPUTED READING IN DANTE'S 'DE MONARCHIA,' II. I.

Dorney Wood, Burnham, Bucks.

In the impressive passage at the beginning of the second book of the 'De Monarchia,' in which Dante with wrath and scorn rebukes the opposition offered to the Emperor, the 'Oxford Dante,' following Witte, reads: "Reges et principes in hoc vitio concordantes, ut adversentur Domino suo et unico suo Romano Principi" (II. i. ll. 25-7).

This is an alteration of the old reading adopted in the early editions of the treatise, which for "in hoc vitio" read "in hoc unico," and for "unico suo" read "uncto suo," according to which the sense would be "kings and

princes agreeing in this one thing only, opposition to their Lord and to his anointed Emperor." Manuscript authority exists for both readings, but it should be noted that the important Vatican MS. (Cod. Pal., 1729) supports the reading "uncto suo" against "unico suo."

I have very little doubt that the reading of the old editions (which, with the substitution of *uno* for *unico* in the first place, is accepted by Giuliani) is the correct one. Manuscript evidence in a case of this kind is necessarily indeterminate, since in MSS. *uicio* (= *vitio*) and *unico* (= *unico*) on the one hand, and *uico* and *uncto* on the other, might very easily be mistaken one for the other by careless copyists, to say nothing of the possibility of *unico* for *uncto* in the second place being caught from the *unico* in the line above. But there are several considerations, independent of the MSS., in favour of the old reading. By reading "in hoc vitio" instead of "in hoc unico" the force of the sentence is weakened, and, as it seems to me, Dante's point is missed; while the phrase "adversentur Domino suo et uncto suo Romano Principi" seems obviously intended as a reference to, and echo of, the words "Adversus Dominum et aduersus Christum ejus" ("Against the Lord and against his anointed") in the verses (1-3) from the second Psalm with which this book of the 'De Monarchia' opens, and which are quoted again just below.

There is something more, however, than a mere question of appropriateness involved in the reading *uncto*. It has an important bearing on the vexed question as to the date of the composition of the 'De Monarchia.' If *uncto* be read, the reference can only be to the Emperor Henry VII. To no other of the successors of Frederick II. contemporary with himself would Dante have dreamed of applying the term "the Lord's anointed." In a characteristic passage in the 'Convivio,' where he speaks of Frederick as "the last Emperor of the Romans," he emphatically declines to recognize Rudolf and Adolf and Albert as emperors at all:—

"Federigo di Soave, ultimo Imperadore de' Romani, ultimo dico per rispetto al tempo presente, non ostante che Ridolfo e Adolfo e Alberto poi eletti sieno appresso la sua morte e de' suoi discendenti."—IV. iii. ll. 39-43.

Now Henry VII. was crowned at Aix on January 6th, 1309; consequently, if *uncto* be the true reading, the 'De Monarchia,' or, at any rate, the second book, must have been composed later than that date.

Boccaccio's statement (in his 'Vita di Dante') that the treatise was written at the time of Henry VII.'s descent into Italy, which is in accordance with the most commonly received opinion, would thus be confirmed by an important piece of internal evidence.

It may be added that Witte had a strong motive for rejecting the reading *uncto*, inasmuch as he was pledged to the position that the 'De Monarchia' was written before Dante's exile from Florence, a position, of course, which an admitted reference to Henry VII. in the treatise would have destroyed at once.

PAGET TOYNBEE.

THE CONGRESS OF ORIENTALISTS.

(Second Notice.)

On resuming the account of this Congress commenced in last week's issue it may be convenient first to complete the several sections then only in part described.

In the section of India (VI.) an important practical move was made by the establishment of a society for the publication of critical texts of the great national epics of India. A representative committee was nominated, which resolved that steps should be taken to print in the Nagari character the little-known Southern revision of the 'Mahâbhârata.' As an executive sub-committee the members of the committee resident in England were appointed, viz., Sir

R. West, Dr. Hoernle, Profs. Bendall and Rhys Davids, who are to act in concert with Syed Ali Bilgrami, the representative for India, and with Dr. Winternitz, of Prague, to whom the inception of the scheme is due. Dr. Leumann continued his detailed researches on the story of Brahmadatta, and Dr. Gerson da Cunha, of Bombay, showed and explained specimens of the curious gold coins called *râma-tankas*. The intelligent, but unmistakably amateurish paper by the Hon. Emmeline Plunkett on the ambitious topic of Vedic astronomy was kindly received. A selection only was read—would that some less competent orators had also selected from their lucubrations!—from the fresh and valuable paper by Dr. Fleet on Indian epigraphy.

At general sittings of the Congress two Indian subjects were treated—(1) early Indian cartography, by Count Pullé; (2) the Sikh literature, by Mr. MacAuliffe, to whose proposed new translation of the Sikh writings the support of the Punjab Government has been hitherto so unaccountably wanting. Both speakers rather spoiled good themes by diffuseness of treatment; but Mr. MacAuliffe's project was warmly recommended to patronage, both official and private, by authorities so eminent as Prof. von Schroeder, of Vienna, and M. Senart. A special feature of this Congress was the full account of recent discoveries of Buddhistic and other Indian remains in Central Asia. This was given at a combined meeting of the Indian and Central Asian sections by Dr. Hoernle regarding the MSS. and antiquities sent to Calcutta, and by Dr. Radlov and Dr. Hirth regarding the early Turkish and Chinese documents which have reached St. Petersburg. A demonstration was also given of the Buddhist antiquities lately found in the same region by the Russian traveller Dr. Clemens, and great interest was excited by an account of proposed systematic exploration, to be undertaken by Russian archaeologists, of the whole tract of Eastern Turkestan, which is now to the "Indianist" what Egypt is to the classical scholar.

After reading his paper to the sections, Dr. Hoernle demonstrated it later at a general sitting by a series of lantern-slides illustrating the MSS. and antiquities. A similar course was adopted by Prof. Bendall, who described his recent literary discoveries in Nepal, which included the first Pali MSS. found in India proper and some considerable fragments referable to the fifth century A.D., and in some cases written in a hand closely analogous to that of the documents described by Dr. Hoernle from Central Asia.

As to the section of Islam (where the papers were fewer than usual), all that remains to note is that a separate bulletin (No. 11) was published, giving Dr. Goldziher's progress-report on his great 'Encyclopédie Musulmane.' The direction of the enterprise was made over to Dr. Houtsma, of Leyden (from whom a printed specimen was distributed), with the co-operation of various scholars. It is understood that the section of Indian Muhammadan is to be under the charge of an English-Arabic scholar, Prof. T. W. Arnold, of Lahore (who had courageously read his paper in Italian to the Congress on 'Islam in Northern India').

Turning now to the sections not already described in part, one may naturally take next the other division of the Semitic, the non-Musulman. Here a suggestive paper was read by Prof. Haupt on 'Cherubim and Seraphim,' and a less original contribution, more warmly debated, however, on 'The Sanitary Basis of the Mosaic Ritual.' Dr. M. Jastrow propounded a new derivation for the name "Samuel." Dr. Ginsburg gave an account of his own researches, continued by recent discoveries, regarding the systematic use of abbreviations in the Hebrew Biblical text. Research in Syriac literature was ably represented by communications from Prof. Guidi, of Rome, and from Mr. F. C. Burkitt, of Cambridge, the

latter dealing with the Palestinian Syriac and with the origin of Aramaic. Dr. Gaster read a short note on 'Magic Alphabets,' a subject on which he has been at work for some time past. Dr. H. Gollancz also discoursed on Semitic magic, and introduced the interesting topic of the genuineness of the recently discovered Hebrew fragments of *Ecclesiasticus*. This point was discussed in the section, but some of the speakers had not seen the recent instalment of the published fragments.

The section of Egypt and Africa was well attended by scholars of mark. Among the more notable papers were those of Dr. Erman, of Berlin, on the progress of his Egyptian dictionary and on three names of ancient kings. Much attention was also given to the paper by Dr. Schiaparelli on the papyri at Turin. MM. Naville, Révillout, and V. Schmidt also made communications.

In the section of the Far East, on the other hand, the attendance of great scholars was small. Dr. Hirth, of Munich, however, was present, and read an important note on certain Chinese magic mirrors now at Paris. Much time was spent on the scheme broached at the last Congress for the transcription of Chinese in Roman characters.

In the small section of Central Asia a feature was the paper of Dr. Huth on his recent investigations in the speech of the Tungus.

Of the numerous remaining sections, with their imposing array of presidents (in some cases outnumbering private members), little need be said here. In some cases this excessive subdivision produced (so to say) death by inanition; in other cases (e.g., American languages), as already hinted, the field lay wholly beyond the domain of the Congress. Geography, ethnography, folk-lore, and the like, do not really require separate sections. If the contributions to the subjects are scholarly, they will always get a hearing from the section most nearly allied by language or religion to the point discussed. It was, perhaps, a pardonable mistake to make in Italy, but all the same it seems an error to use the machinery of a Congress of Orientalists for the delivery and publication of discourses on Greek and Roman antiquities. These topics always command the attention of the educated public, and the time of specialists in other branches need not be taken up by their consideration.

The next Congress is to meet in Hamburg, and one looks to our German colleagues to vindicate the scientific character of these gatherings, which show some tendency to degeneration by reason of lack of discrimination in the local committees, both in excessively wide range of topics and the admission of members having no claims to scholarship.

B.

GILT TOPS.

2, Alexander Square, S.W.

MAY I be allowed to draw your attention to a grievance which the bookbuying public has constantly now to suffer? I refer to an evil custom which is growing up with certain publishers of issuing their books without what is commonly known as a gilt top. The advantage of having the top edges of a book gilded, if it is to be kept free from dirt and dust, is so obvious that it needs no demonstration, and I can scarcely believe that a book brought out at 3s. 6d. is issued at too low a price to admit of such a necessary luxury (much less those for which the charge is 5s. or 6s.), and yet this was the reason given me by a well-known firm of publishers in answer to an inquiry of mine the other day.

GEORGE F. ENGELBACH.

Literary Gossip.

MR. SWINBURNE's new tragedy, 'Rosalind, Queen of the Lombards,' will be published on the 26th inst. by Messrs. Chatto

& Windus in England, and Messrs. Dodd, Mead & Co. in America.

DR. CONAN DOYLE has been elected Chairman of the Authors' Club, and will take the chair on the occasion of the dinner to Lord Wolesey on November 6th.

MR. THOMAS WHITTAKER, of Exeter College, Oxford, who assisted Prof. Croom Robertson on *Mind*, is at work on a study of Neo-Platonism, which will be issued by the Cambridge Press. Mr. Whittaker's services to philosophy were lately recognized by a grant—on the recommendation of Mr. Balfour—of 100*l.* from the Treasury in aid of his work, and now he has been put on the Civil List for a pension of 50*l.* per annum.

MISS ANNA HOWARTH, whose previous South African novels, 'Jan, an Afrikander,' and 'Katrina, a Tale of the Karoo,' are well remembered, has written a new novel on which she has bestowed the title 'Sword and Assegai.' The story recounts the hardships endured, and the hairbreadth escapes experienced, by the early settlers at the Cape during the Kaffir outbreaks, and the author vouches for the accuracy of the incidents described. The book will be published by Messrs. Smith, Elder & Co. on the 26th inst.

The same firm will publish immediately a revised, enlarged, and cheaper edition of 'Collections and Recollections,' by 'One who has Kept a Diary.' In this edition—the eighth—some superfluous matter has been discarded, and some fresh 'Collections' have been added. The identity of the author is not formally disclosed.

THE *Cornhill Magazine* for November contains an unpublished article by the late James Payn, entitled 'An Editor and Some Contributors.' Sir John Robinson, late Premier of Natal, describes, in the first instalment of his 'South African Reminiscences,' the conditions of the emigrant in Natal fifty years ago; Lady Broome, in 'A Cooking Memory,' recalls some episodes in connexion with the early days of the National School of Cookery; and Mr. Karl Blind contributes part iv. of his recollections, 'In Years of Storm and Stress.' 'George Borrow' is the subject of a critical paper from the pen of Miss Jane H. Findlater; 'A Visit to Longwood' gives a glimpse of Napoleon at St. Helena; and the anonymous writer of 'Links with the Past' tells many anecdotes of celebrities of this century. The fiction comprises, besides Mr. Crockett's serial, an Australian story by Mr. Victor Waite, entitled 'More than enough Moa,' and a story of the Franco-Prussian war, entitled 'Kattenkamp's Widow,' by the late Mr. Pemberton Grund.

THE Library Association will meet at Bristol in 1900, upon the invitation of the Lord Mayor and Free Libraries Committee of that city.

MR. R. W. GOULDING writes from Louth:

"In his notice of the 'Marriage Registers of St. Dunstan's' in your current issue your contributor comments upon the name Baalhatchet. It may interest him to know that the name occurs in Cornwall, and there are several instances of it in my 'Records of Blanckminster's Charity in the Parish of Stratton, co. Cornwall,' e.g., Wm. Ballachett in 1604, and John Ballachett in 1687."

AN attempt of considerable interest to those who think that a great exhibition should be something more than a glorified Lowther Arcade has been made by the formation of a committee, based on the British Association and the Association Française, which proposes to organize the educative possibilities of the forthcoming Paris Exhibition. The idea is that the Exhibition should be brought into line with the recent development of University Extension, and serve as basis for a gigantic "summer meeting" on the lines of those so popular in the United States, as well as at Oxford, Cambridge, and Edinburgh. Special importance is given to this movement by the expectation that the University of France will take official steps to assist in the matter. The acting secretaries of the committee, of which a preliminary list has been issued, are Profs. Patrick Geddes of Edinburgh and James Mavor of Toronto, who will, we understand, be happy to give further information to all who are interested and will communicate with them at 5, Old Queen Square, Westminster, or 95, Boulevard St. Michel, Paris.

DR. G. F. STOUT will deliver the presidential address to the Aristotelian Society on November 6th. The subject of the address is 'The Perception of Change and Duration.' It will be concerned with the question recently discussed in Germany by Schumann, Stern, and Meinong, and also with recent English philosophy. The papers to be read before Christmas include one by Dr. Edw. Westermarck on 'The Predicates of Moral Judgments,' and one by Mr. J. E. McTaggart on 'Hegel's Treatment of the Categories of the Idea,' a continuation of his critical studies of the Hegelian dialectic.

M. A. LEGRELLE, the author of 'Louis XIV. et Strasbourg' and other valuable works on the reign of the "Roi Soleil," died a few days ago at Versailles.

THE Swiss *Geschichtsforschende Gesellschaft*, the *Historische Verein der Fünf Orte*, and the *Gesellschaft für Erhaltung historischer Kunstdenkämler* held a combined festival at Altorf, in Canton Uri, on September 25th and 26th. The secretary of the first of these three societies announced the forthcoming publication of the twenty-fourth volume of its 'Jahrbuch' and of the fifteenth volume of the 'Quellen zur Schweizergeschichte.' A considerable portion of the sixteenth volume, which will contain the Zurich 'Chroniken,' edited by Prof. Dierauer, is also printed. Two other works which the society has in preparation will shortly be published—Prof. R. Thommen's collection of Swiss historical documents in the Austrian archives, and Prof. Reinhard's 'Nuntiaturberichte' of the Nuncio Buonomini, towards the cost of which a grant has been voted by the Federal Council. At the special meeting of the *Verein der Fünf Orte*, Dr. Rott, of Paris, gave an account of the condition of Uri in 1799 under Masséna.

THE long-missing testament of Comenius is reported to have been discovered in the *Grundbuchsacte* of Prerau, in Moravia, where he had settled in 1614 and became rector of the then famous Brüderschule. Some Moravian papers publish the text of the will, from which it appears that his wife

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was not, as is generally assumed, a native of the so-called "Slowakei," but of the town of Hohenstadt, in the north-west of Moravia.

NONE of the Parliamentary Papers of this week can be said to be of general interest, except the volume of political statutes noticed in "Our Library Table."

SCIENCE

NEW BOOKS.

The London Water Supply: a Retrospect and a Survey. By Richard Sisley, M.D. (The Scientific Press.)—*The London Water Supply.* By Arthur Shadwell, M.B. (Longmans & Co.)—The main object of Mr. Sisley's book is to supply a detailed account of the manner in which the present London water companies obtain, convey, filter, and distribute their water, and any one requiring precise data on these points could not do better than consult his pages. He refers in great detail to all the intakes, pumping stations, mains, filter-beds, &c., and his descriptions are copiously supplemented by plans and diagrams; only, unfortunately, the information supplied is often by no means so important as that which is withheld. For instance, we are told the precise height, and even the number of rails, of the fences along the New River, but we look in vain for any account of the quality of the water or of the efficiency of the filtering arrangements. Dr. Sisley, in fact, avoids all the thorny questions connected with the London water supply, and confines himself to a methodical account of the means actually in use for providing water. We can quite believe him when he says that the preparation of his work—which originally appeared in the *Lancet*—was "not entirely free from the element of dulness." This, however, does not apply to his really interesting and readable account of how the present water system grew up from small beginnings in the days when consumers took their own water from the Wall Brook and other open streams which flowed through the City. The first attempt at regular water distribution was made when the Corporation tapped the springs at Tyburn and Paddington, and erected their own pipes and conduits, while houses near the Thames were waited upon by water-carriers. In 1582 a pumping engine, worked by a water-wheel, was put up on London Bridge, and the London Bridge Waterworks Company continued to supply unfiltered water from the vicinity of the bridge until 1822. In 1606 the Corporation began to bring water from Hertfordshire, and with the help of James I., who bore half the expense, they constructed what came to be known as the New River. The company which was incorporated to carry on the business of the New River did not pay for some time, though original shares are now of enormous value. The old wooden distribution pipes, of which a length of nearly four hundred miles was at one period laid in the streets, were only replaced by iron pipes about 1810.—Mr. Shadwell's book, which he describes as "an attempt to give the general reader a broad and comprehensive grasp of the London water question," is a vigorous and often telling defence of the position of the water companies, and an elaborate argument against placing the water supply in the hands of a public authority (such as the L.C.C.) or bringing water from Wales to take the place of Thames water. The facts and figures which Mr. Shadwell has collected are well calculated to dispel any extreme prejudices against the present mode of supply. He points out that the water is on the whole cheap and fairly abundant; also that there is no statistical evidence of its unwholesomeness—typhoid fever, which is often caused by infected water, being less prevalent in London than in most large

towns. In spite of this, there are good grounds for believing that, though properly conducted sand filtration is a most important safeguard when polluted water, such as that of the Thames and Lea, has to be used, yet it is decidedly safer, as well as theoretically pleasanter, to use water which has never been polluted. In discussing the question whether it is desirable that the London water supply should be placed in the hands of a public authority, Mr. Shadwell seems to us to fail altogether in his attempt to state the case of those who are in favour of such a change. He demolishes with great success the dummy case which he himself sets up; but that he will convert any one of the opposite way of thinking we very much doubt.

History of Corn Milling. By R. Bennett and J. Elton. Vol. II. Illustrated. (Simpkin, Marshall & Co.)—This second volume possesses many of the faults we complained of in the first. The subject is a good one and of much interest. It has been treated broadly, in some aspects minutely and carefully; yet much of the historical interest and value of the work is interfered with and lessened by needless abbreviations, especially in references, and omissions of quotation marks, with numbers of illustrations, &c. In some instances diagrams are given in which the letters used for the determination of parts are almost indistinguishable, or altogether absent. One of the most important sections of the book, extending to fifty pages of names of water-mills occurring in Domesday, would have been of greater use had it been arranged alphabetically, especially as exceedingly few of the places referred to appear in the index. The volume under review contains one hundred pages more than vol. i., and is devoted to the invention and development of water and wind mills, to the origin of "soke," and the determination of the ownership of wind. Reference is made also to some of the myths of the craft. During part of the eighteenth century wind-mills seemed as if they might supersede water-mills; and just prior to the introduction of steam much ingenuity was expended on their improvement. Although attention is several times directed to the straits to which millers and bakers were reduced when wind and water both failed, brief references only are made to "tide-mills." It is curious that millers, and so many other constant users of power, have so rarely utilized the costless and naturally recurring rise and fall of the tides around our coasts. The authors have taken great care to trace out and compare the different classes of water-mills in Europe and Western Asia, while places so wide apart as China and America are also referred to. Much attention is also given to the laws ruling the industry as well as to the laws of the craft. Good show is made in favour of the contention that the first windmill was erected in A.D. 1191 at Bury St. Edmunds, and very promptly ordered down by Abbot Samson. The details of the actual business of milling are more fully treated than in the first volume. Additional interest and value would be imparted to these exceedingly instructive and entertaining volumes if the authors included steam roller-mills and the influences of modern methods of rapid communication. They have already done so much original and thorough work that they may be appealed to the more confidently to do this, so as to satisfy the large class of readers who look forward with increased expectation to each succeeding volume.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 4.—"Methods of Painting" Prof. A. H. Church.
THURS. Royal Academy, 4.—"Conservation of Paintings and Drawings," Prof. A. H. Church.
FRI. Royal Academy, 5.—"The Magnetic Properties of the Alloys of Iron and Aluminium" Mr. W. W. Ward.
Exhibition of a Model illustrating a Number of the Actions in the Flow of an Electric Current" Mr. G. L. Addenbrooke; Repetition of some Experiments with the Wehnelt Interrupter devised by Prof. Lecher; Mr. W. Watson.
Institution of Mechanical Engineers, 8.—The Incrustation of Pipes, Tunnels, Water Works," Mr. W. Ingham; "A Continuous Mean-Pressure Indicator for Steam Engines," Prof. W. Ripper.

Science Gossip.

THE death is announced, on the 17th inst., of Mr. James Carpenter, F.R.A.S., in the sixtieth year of his age. Mr. Carpenter was formerly, for a few years, on the staff of the Royal Observatory, Greenwich, and was the joint author with the late Mr. Nasmyth of a work on "The Moon, considered as a Planet, a World, and a Satellite."

The President (Lord Kelvin), the Vice-Presidents, the Treasurer, and the Secretaries have been renominated by the Council of the London Mathematical Society to serve in the same capacity on the Council of the ensuing session. Prof. W. Burnside, Mr. H. M. Macdonald, and Mr. E. T. Whittaker have been nominated to fill the vacancies on the Council. At the annual meeting, which will be held on November 9th, the De Morgan Medal will be presented to the sixth medalist, Prof. Burnside. The Council have sanctioned the issue by the secretaries of an index to the first thirty volumes of the *Proceedings*. This index will be drawn up on the lines of the similar index to the first fifty volumes of the *Mathematische Annalen*. They have also authorized Mr. Tucker to draw up a list of all the members elected since the foundation of the Society in 1865.

The Vienna papers report the death of the African explorer Dr. Oskar Baumann. He was born in Vienna in 1864, and studied at the University of that city and at the Austrian Militärisch-Geographische Institut. In 1885 he made his first African journey as geographer to the Austrian Congo expedition. In 1888, during his second exploration with Hans Meyer, he fell into the hands of the Arab Buschiri, was put in chains, and had to be ransomed with money. Though he suffered considerably in both his journeys, he started again for Africa in 1890 as commissioner of the German East African Company for the exploration of Usambara, and to make the preliminary studies for the projected railway from Tanga to Karog. He returned to Europe, but soon afterwards set out again for Africa as leader of one of the German anti-slavery expeditions. Besides his well-known map of the Congo, he published several geographical and ethnographical works.

The October number of the *Observatory* has a frontispiece containing portraits of all the Astronomers Royal from Flamsteed to the present time. This accompanies an article by one of the editors (Mr. H. P. Hollis) on the work of each up to Pond, whose portrait, copied from a print in the possession of a Greenwich townsman, has never before been published. Mr. Hollis is indebted for it to Mr. Bowyer, of the Royal Observatory. Of Pond's immediate successor, Sir George Airy, and of Mr. Christie, the present Astronomer Royal, a few words only are said for obvious reasons, and those chiefly on the great increase in the buildings made necessary by the developments of astronomical science in recent years.

The *American Ephemeris and Nautical Almanac* for the year 1902 has recently been published under the editorship of Prof. Harkness. The general arrangement and data remain substantially the same as in the preceding year, but some alterations have been made in the details, particularly in the constants assigned for precession, nutation, aberration, and mean obliquity of the ecliptic, of which (as a temporary expedient) two sets are given pending the arrival of a well-pronounced agreement amongst astronomers as to which should be used. Improvements have been effected in the explanation of the arrangement, use, and construction of the 'Ephemeris.' There will be no total eclipse of the sun in 1902, but three partial ones, all invisible at Washington, and two total eclipses of the moon, one only of which (on October 16th) will be visible in America.

FINE ARTS

The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture. Translated by C. R. Ashbee. Illustrated. (Arnold.)

WHOEVER has read the memoirs of Benvenuto Cellini will feel an interest in the 'Trattati,' of which Mr. Ashbee, himself a capable artist, possessing not a few of the illustrious Florentine's merits and defects, is the first English translator. One wonders why it has been left to him to attempt it, since the autobiography to which the 'Treatises,' form a perfect sequel is extant in two, if not three, English versions, of which only the work of the late Addington Symonds can be called a translation. As Mr. Ashbee tells us, truly enough, "the Autobiography and Treatises of Cellini must be read together, they tail into one another; the former gives the life of the man, the second the methods of the craftsman; both alike bring out the writer's strong personality." On the other hand, the 'Treatises,' though far from lacking the swaggering self-assertion, not to say mendacity, of the autobiography, are full of valuable instructions as to methods which are even now not obsolete, and exceedingly curious as illustrating the survival of technical superstitions in the ways of one so hardened and enterprising as Benvenuto.

Apart from their technical and historical merits, the 'Treatises' possess characteristic vivacity. We hear of "certain beasts who have the Pope's ear," and that Benvenuto was "just about to fly into a most terrible passion" when "Raphaello [del Moro] interposed; he was a good fellow was Raphaello," and defended him against that "plaguey babbler," the jeweller Gaio of Milan, that "beast of a Gaio," when the latter differed from him about the tinting of one of the Pope's diamonds, "a lovely stone," that had a few months before been presented to His Holiness (Paul III.) by Charles V. when he returned from the capture of Tunis. The reader will be glad to hear more of Ascanio Napoletano, Cellini's handsome apprentice, of Francis I. of France, of the 'Nymph of Fontainebleau,' of the 'Perseus' at Florence, of Michael Angelo, and of Lorenzo dalla Golpaia, the clockmaker, who "so wonderfully reproduced the secret of the heavens and the stars that you really might have thought he lived up in the sky."

As Mr. Ashbee rightly says,

"We must not take Cellini at his own valuation, and we must remember that he did not draw that subtle distinction between designer and executant that we nowadays are wont to do. The fact that every aesthetic criticism is inevitably biased by the style of its period must be taken into account by the student, if such criticisms as I myself, speaking as an artist, should venture to make, are to be of value to him. To Cellini's best-known criticisms this applies in equal measure."

He goes on to explain that Vasari, Delaborde, and others have each of them their point of view which has coloured their criticisms, and adds that

"from the modern point of view—the point of view which distinguishes between goldsmith and sculptor, between craftsman and designer—we cannot rank him [Cellini] among the highest. There is a want of feeling for proportion in such work as we have of his, and the whole is marred by the overcrowded detail, often very

exquisite in itself, of the parts; the craftsman, indeed, invariably overpowers the artist. Above all there is a want of spirituality in all his more important work, a want of refinement of soul, if one might term it—a vulgarity. There is none of the *ενθεος* of Donatello, the graciousness of Ghiberti or Duccio, the mingled strength of Verrocchio, the simple grandeur of Pisanello. Michael Angelo's manner perhaps we can trace, but of his inspiration and his self-control there is none. If we take Cellini from the point of view he would himself have wished us to criticise him, he challenges us first as a sculptor and a designer of the figure. In this sphere, however, he falls far short of the standard he calls upon us to judge him by. Affected and uneven and imperfect in handling is his work when set beside that of earlier masters."

As a medalist Mr. Ashbee puts Cellini below the great men of the Cinquecento, and points to the superiority of the Greek coins that have come down to us. His position as a jeweller is difficult to estimate, for "there is not one jewel remaining that can be authenticated as his. If, however, we may be allowed to gauge his position as an artist from such pieces as are attributed to him in the Rothschild, Vienna, Paris and Chantilly Collections, I should be inclined to place him on an equal footing with any of the great masters of the early Renaissance or the Middle Ages in any country. The reasons of this are not far to seek. Jewellery is, before all others, an art of limitations. An artist cannot but put less of himself into a gem than into a statue, he is necessarily more cabined. Further, Cellini made most of his jewellery as a young man in Florence and Rome, when the traditions of the Florentine workshop which reared Brunelleschi, Donatello, Ghiberti, were still fresh upon him, and before he had yet attempted the impossible task of translating the *gusto grande* of Michael Angelo into minor craftsmanship. Subject to the disproving of the attributions, I give, therefore, to Cellini, as a jeweller, an equal place with the artists of Greece and Japan; with those of Spain, England and Germany in the Middle Ages and the Renaissance whose works are known to us; but as medalist, goldsmith and sculptor I would place him on a much lower footing. My whole criticism might be summed up briefly thus: he was a very first-rate craftsman, but a very second-rate artist."

Refusing to endorse any of these "attributions," as the author calls them, we accept his "criticism," with all its sound judgment, freshness, and force. The alleged "subtle distinction between designer and executant" we do not observe in the practice of modern artists; for example, Messrs. Armstead, Bates, Onslow Ford, Gilbert, and G. Simonds not only make their own designs, but work them out. There are no real or imaginary "ghosts" in the studios of these masters.

Among the most interesting features of this book are passages which set forth Cellini's own criticisms on his forerunners. These criticisms, although, of course, they lack the comprehensiveness and breadth of view we admire in Mr. Ashbee's notes, are by no means ungenerous, nor at all so self-sufficient as Benvenuto's outbursts on other occasions would lead one to expect. Now and then they give fresh and noteworthy glimpses of old artists and men of renown, such as Piero di Nino, Donatello, Verrocchio, Schöngauer, Dürer, Mantegna, and Marc Antonio. Cellini declares that Maso Finiguerra (to whom he elsewhere admits his great obligations) "always made use of the

designs of the said Antonio," i.e., Pollajuolo, who "did little else beside his admirable drawing"—a statement which is absurd enough in the eyes of those who know "the said Antonio" as a master of perspective, and, like Michael Angelo, only too learned in anatomy.

The following is a capital example of the technical part of the 'Trattati,' and is also of interest as being probably the source of Browning's account of Andrea del Sarto's interview with King Francis. 'On Filigree Work' Cellini wrote the following account when in the service of Francis at Paris in 1541:—

"They [the courtiers] had stood me in the middle of all of them;—there was the King, and the King of Navarre his brother-in-law, and the Queen of Navarre, and all the first flower of the nobility, and of those that came nearest to the Crown; and before them all his Majesty showed me many beautiful and priceless things, about which we talked for a long time to his great delight. Thereupon he showed me a drinking bowl without a foot and of a middling size, wrought in filigree with the choicest spray work, upon which much other ornamental detail was admirably applied. Now list to my description of it! In among the spray-work and interstices of filigree were settings of the most beautiful enamel of various colours; and when you held it to the light these enamel fillings almost looked as if they were transparent—indeed it seemed impossible that such a piece of work should ever have been made. Thus at least thought the King, and asked me very pleasantly, since I had thus highly praised the bowl, could I possibly imagine how the work was done. I thereupon answered his question thus: 'Sacred Majesty,' quoth I, 'I can tell you exactly how the work was done, even so much so that you, being the man of rare ability that you are, shall know how just as well as the master himself that made it knew, but the explanation of the methods that underlie its making will take rather a long time.' At these words of mine all the noble assembly that waited on his Majesty thronged around me, the King declared he had never seen work of so wondrous a kind, and since it was so easy of explanation, bade me tell as I had promised. Then spake I: 'If you want to make a bowl like this, you must begin by making one of thin sheet-iron about the thickness of a knife-back larger than the one you want ultimately to produce in filigree.'"

Here follows an elaborate, exact, and concise description of the method desired, the placing of the threads of gold wire on the surface of the bowl according to the design previously arranged, the preparation of the groundwork, the soldering on the threads, the insertion of the diversely coloured enamels:—

"And when all the preliminary work is carefully done, and all the interstices nicely filled with the coloured enamels, you put the whole thing in the furnace, in order to make the enamel flow. When all this is done you remove it from the iron bowl."

The polishing of the work is next insisted on:—

"Then the surface of your enamel will be very smooth and beautiful.' When the admirable King Francis heard all this description of mine, he declared that they who knew so well how to explain, doubtless knew still better how to perform, and that I had so well pointed out to him the whole process of a work that he had erst thought impossible, that now, owing to my description, he really thought he could do it himself. And therewith he heaped great favours upon me, such as you can't possibly imagine."

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King Francis's favour Cellini continued for a long time to enjoy; but at last a change came about, and Benvenuto got into hot water; for he took it into his head to ask for a two months' holiday in Florence. Francis demurred at this, and neglected, it seems, to grant or refuse the sculptor's prayer. Misled, as we are told, by the Cardinal of Ferrara, Benvenuto, leaving all his property behind and Francis in his debt for 16,000 scudi, went to Italy, and set to work on the 'Perseus' and 'Medusa.' Accordingly:

"Now, as the war was still raging hotly in France, I thought I should have plenty of time to cast one at least of the two figures. But when they heard in France that I was working in Florence for the Grand Duke Cosimo, his Majesty took it very ill indeed, and he said, on several occasions, 'Didn't I tell Benvenuto he was a dull fool?'"

The king dying soon after this, Cellini returned no more to France, but abandoned there, as he says, "the reward of all my labours, and everything that I had left behind me." Among the works that were finished was the bronze lunette now in the Louvre and known to all the world as the 'Nymph of Fontainebleau.' Of the casting of this fine figure, which is said to be a full-length, naked, life-size likeness of the king's reigning mistress, the book includes a long account; here, too, he repeats in full detail, as in his autobiography, the description of the casting in Florence of the statue of 'Perseus.' The absence from Mr. Ashbee's work of even a nominal index is to be deplored.

NOTES FROM ROME.

On November 5th, 1883, a pedestal was discovered on the right of the entrance door to the Atrium Veste, dedicated to one of the Vestales Maxime in A.D. 364, the inscription of which says: "[This statue and this pedestal have been raised] in honour of....[name erased], high priestess, by the college of the Pontifices, through the instrumentality of Macrinus Sossianus, vice-president, as a testimonial to her chastity and to her profound knowledge in religious matters." Why was the memory of this chaste and learned lady condemned after so many praises bestowed on her, and why was her name hammered out of the stone? Probably because she became a convert to the Gospel. It is probable that the conversion of a Virgo Vestalis Maxima in the most famous stronghold of polytheism would have been proclaimed to the four winds by contemporary Christian disputants, which is not the case; but we have just gained evidence that the matter was kept strictly secret, and the news of her apostasy was not allowed to leak out of the Atrium. Her statue, the portrait statue which stood on the inscribed pedestal, has been found concealed and buried in a remote corner of the cloisters. A hole, three feet deep, was dug in haste under the pavement of "opus spicatum," at the bottom of which the statue was hidden; a new pavement of rough mosaic was then laid over the old one, and every trace of the deed carefully hidden. I must also notice as a proof of the great precautions taken in this contingency that the head was severed from the neck before the concealment, and buried probably in another place. There is no need of supposing that the unfortunate abbess was murdered or poisoned by the high priests, because she may, after all, have embraced the new faith on her deathbed.

Remains of a temple or of a public edifice of some importance have been found between the Via dei Serpenti and the church of the Madonna del Pascolo, 6^m 50 below the courtyard of the

Cartoni house. They include a strong wall of blocks of travertine, a marble base of an altar or of a pillar, and three fragments of a life-size female statue.

In the foundations of the new hospital or "polyclinic," on the east side of the Praetorian Camp, the pavement of the high road issuing from the "Porta Chiussa" has been laid bare at the depth of 3^m 70, under which, at the depth of 6^m, runs another pavement of an older road. There are remains of columbaria, to one of which was affixed the memorial tablet of a Quintus Ancarenus Juba, "cubicularius."

The epitaphs discovered in the foundation of the new church of the Carmelites on the Corso d'Italia, between the Via Salaria Vetus (Pinciana) and the Salaria Nova, number already one hundred and fifty. They are mostly of no value, and simply destined to fill up the rather uninteresting section fourteenth of vol. iv. of the 'Corpus Inscriptionum Latinarum.' The following one (No. 108 of the series) is rather pleasing: "Helenai sororei mei Antitianai ossa heic cubant!" There are also the tablets of a Chresimus, freedman of Licinius Crassus Frugi, consul A.D. 27, and of a Blastus, agent or intendant of Lucius Livineius Regulus, either the friend of Cicero ('Ad Fam.', xiii. 60) or the legal adviser of Piso in the trial of the year 20 (Tacit., 'Ann.', iii. 11). This Blastus is called in the tablet VILLCVS. AB. III. M. viz., "agent for the estate named *ab tres* or *tria* or *ab tribus m...*" What a pity the stonecutter should have cut short the only word of the inscription which has a topographical value! We know of places within and without the walls named "ad tres silanos," "ad tres sorores," "ad quattuor scaros," "ad duas lauros," "ad duos amantes," but it is very difficult to guess the meaning of the *sigla* of this tombstone, unless the letter *m* should be the beginning of "milliarium" or milestone, which is hardly satisfactory. The Livineii freedmen had in this field of death, between the two Salariae, columbaria of their own, which were first discovered in the first quarter of the eighteenth century, in the vineyard then belonging to the White Friars. See 'Corpus,' vi. No. 21,375.

A marble sarcophagus has been found on the Via Ostiensis, not far from the church of St. Paul, ornamented with festoons supported by Cupids. It is inscribed with the name of a Zosimus, son of Zosimus and Chrysaeis.

A striking discovery is announced from Pompeii. In the house marked in the official map "No. 3, Insula IV., Regio V.", the casts of two small cabinets have been successfully taken in the room which opens on the east side of the "atriolum." One of these wooden cabinets was furnished with a drawer, inside of which the following miscellaneous objects were found: eighty-seven silver denarii of the late republic, all worn smooth by use; forty-three imperial denarii, all fresh and crisp, bearing the names of Augustus (1), Nero (1), Galba (2), Otho (1), Vespasian (29), Titus (5), and Domitian (4); fifty-four copper or bronze coins dating likewise from the time of Augustus (1), Claudius (4), Nero (43), and Vespasian (6). One of these last, a dupondius of Nero, is unedited.

In the same chest of drawers were found an earring of gold, a spoon, and a *simpulum* of silver, a bronze figurine of the "Genius familiaris," two figurines of "Lares domestici," three objects cut in amber, probably children's toys, and several other articles in bronze, glass, bone, and terra-cotta. In the same room a graceful statuette of Venus Anadyomene was found, 0^m 36 high, remarkable for traces of colouring and gilding.

Three more deposits of silver denarii, technically known as "ripistigli," have been unearthed: one at Carpina, a hamlet on the outskirts of Forli; one at Gioia dei Marsi, in the region of the Samnites; one at Contigliano, in the region of the Sabines.

The ripistiglio of Carpina contained one as,

five victoriati, and fifty-three denarii of the late republic, none of them, however, later than the third quarter of the seventh century of Rome. The hiding of the coins, therefore, may be connected with Sulla's hostile return to Italy in B.C. 67. Great commotion was caused in the central and northern regions of the peninsula by the determination of the Senate to resist the invader, and attack him either in Etruria or Cispadana; by the warlike preparations made by the Consul Carbo at Rimini, by the battle fought at Faenza between the two factions, and by the storming of Rimini by the Consul Metellus. The ripistiglio of Carpina is contemporary, as far as we can judge, with those of Fiesole and Monte Codruzzo, connected with the same historical events.

The find made at Gioia dei Marsi by the labourers on a field belonging to Signor Francesco Mascitelli must have numbered nearly a thousand pieces. The greater part fell into the hands of the workmen and has never been heard of, three hundred pieces were seized by the police, and one hundred were bought back by the owner of the field. They are very common silver denarii, except one of the Apuleia gens, which is marked with the quadriga on either side, and appears to be a rare piece.

The last deposit, on the southern slopes of the Monte d'Oro, near Contigliano (Sabina), in a field owned by Signor Garbini Domenico, is the richest of the three. Six hundred and forty-seven silver denarii have been thus far rescued from the hands of the discoverers; they belong to about one hundred consular families, the rarest being those of the Egnatia and Numonians.

In the foundations of the new edifice for the Normal School in the city of Aosta, a few yards from the town hall, the old *therme* of Augusta Praetoria have come to light. It is an important addition to our topographical knowledge of that frontier station; in fact, since D'Andrade, the Superintendent of Antiquities for Piedmont and Liguria, began the reconstruction of the antique plan of Aosta, this is the fourth great public building which has been definitely settled. Aosta was divided by the "Cardo Maximus" and the "Decumanus Maximus," and by the four secondary streets running parallel with the Cardo and the Decumanus, into sixteen *insulae*, one of which was mainly occupied by the amphitheatre, one by the theatre, one by the granaries, and the last by the newly discovered *thermae*. The excavation was not successful as far as works of art are concerned, the place having been rifled of all its contents at the time of the barbaric invasions. There are a mutilated inscription dedicated to Marcus Aurelius by the municipality of Augusta between 164 and 166 A.D.; an altar offered to Fortune by a Hermes, a "servus publicus" of the said municipality; and many coins, the age of which covers a period of two hundred and ninety-seven years, from the reign of Domitian (A.D. 86) to that of Valentinian II. (383).

From Piacenza comes the announcement of an interesting find. A stone slab, used in the pavement of the old chapel of Santa Maria in Cortina, having been lifted up in the course of some repairs, the records of a local family of some importance have been read on the inner face of the slab. Four members of the family are mentioned—the father, Lucius Cecilius Flaccus; the mother, Petronia; and two sons, Lucius and Quintus. Father and sons had risen to the highest honours in their native place. The first is styled *questor*, *tribunus*, and *curator* of the building of the great Temple of Jupiter; while of the two sons, one distinguished himself in a legal, one in a military career. It appears from this inscription that Piacenza was a *municipium*, and not a colony, as some have supposed.

The Museo Borgiano in the College of the Propaganda Fide, Rome, has received an important contribution from Abyssinia, illustrating the manner and habits of the Amharic race. The

beautiful statue discovered two or three years ago near the *Madonna del Pascolo*, at the foot of the *Via dei Serpenti*, has also been placed in the same museum.

I have printed in the last number of the *Bullettino Comunale* (pp. 101-15) a set of unpublished documents relating to Giulio Romano as a collector of antiquities. The bulk of his collection was formed with the marbles owned by Giovanni Ciampolini, the greatest dealer of the time of Alexander VI. and Leo X., the friend of Pomponio Leto and of Angelo Poliziano. When, after the death of Giovanni (1518), experts were summoned to divide his substance between eight heirs, Pietro Pippi offered the considerable sum of 180 gold ducats for "singulas figuræ seu statuas, cornicæ, et vasæ existentia in recauistro domus de Ciampolinis," in the name of his son Giulio Romano, and of his apprentice Giovan Francesco, surnamed Il Fattore, both absent from Rome. And when Giulio Romano drew up his will, on April 29th, 1524, he left his studio and all its belongings to Raffaelino dal Colle di Borgo san Sepolcro, and he left "omnes antiquitates marmoreas et non marmoreas, tam in domo quam extra existentes," to his half-brother Giovanni Battista del Corno, grocer. The expression "tam in domo quam extra" must be understood in this sense, that part of the collection of ancient marbles was kept in Giulio's vineyard on the Esquiline, opposite the church of S. Giuliano, which is now demolished. Giulio Romano was so fond of this vineyard that he provided in his will, in case any of his heirs and descendants should dare to put it up for sale, it should *ipso facto* become the property of the monks of the Araceli.

RODOLFO LANCIANI.

THE TEMPLE OF KARNAK.

I SHOULD like to correct a statement made in your issue of October 14th, under the heading of "Fine-Art Gossip," in which the writer states that nine columns of the Great Hall at Karnak have fallen down, a catastrophe greatly to be deplored:—

"No one who saw the attempted restorations executed about four years ago under the superintendence of the Director of the Ghizeh Museum, for which the money was furnished by the Society for the Preservation of Egyptian Monuments, will be surprised."

I beg to state that the Society in question has not had anything to do with the temples at Karnak since 1896; nor did it ever attempt excavations there, or find money for that purpose. The Society's object was solely to endeavour to protect the temples from inevitable decay, to which they were subjected by the infiltration of salts from the inundation waters. This was done by means of a steam pump, which operation was successfully carried out for the Society by officers of the Engineers, as may be seen from reports. Since that date the excavations and so-called restorations have been conducted under the superintendence of the Director of the Ghizeh Museum, and the Society did not furnish the funds for the purpose, as stated by the writer.

F. G. HILTON PRICE, Dir. S.A.

** The Society collected subscriptions and stated they were to be devoted to preservative work at Karnak. Mr. Price admits the Society paid for the steam pumping operations which were the actual cause of the weakening of the foundation and subsequent fall of the columns. One of the columns began to move shortly after the pumping commenced.

Fine-Art Gossip.

TO-DAY (Saturday) has been appointed by the Fine-Art Society for a private view of pictures by Mr. J. White illustrating Devonshire villages. The public will be admitted on Monday.

THERE will be opened to public view on the 4th prox., at the Continental Gallery, New Bond Street, a collection of drawings by Mr. C. P. Sain頓, whose works we have frequently admired. They consist of water colours and works in gold point and silver point.—Messrs. Shepherd Brothers exhibit early English pictures at 27, King Street, St. James's.—Messrs. Henry Graves & Co. have on view after to-day (Saturday) Mr. R. C. Woodville's new picture called 'The Prince,' and a number of water-colour drawings by the Misses T. and E. Kirkpatrick.

THOSE students who are grateful to the late Rev. Alexander Dyce for his learning, and the generous way in which he imparted its fruits to others, above all for the noble bequest of books, drawings, and prints, will be glad to know that in the Dyce Room in the South Kensington Museum there has lately been hung a capital portrait by Raeburn of the scholar when a boy, which is, we believe, an inedited work. It is full of character, and an excellent example of the painter.

SIR PHILIP BURNE-JONES has got together in the garden-studio, the entrance to which is in Lisgar Terrace, West Kensington, about fifty pictures by his father, some of them unfinished. The public will be admitted every Saturday and Sunday on and after to-day (Saturday), from two o'clock till dusk, and visitors will be required to write their names in the book provided for the purpose; no other introduction will be necessary. The collection embraces the following examples: 'Venus Concordia,' 'Venus Discordia' (both of them unfinished); 'Love's Wayfaring,' the large incomplete work which was at the New Gallery last winter; 'The Fall of Lucifer'; several unfinished replicas of the 'Perseus' series, besides the small original water-colour designs for the complete set of this category; a large allegory, 'Fortitude'; coloured drawings of saints for stained glass; a beautiful pastel for the large picture entitled 'The Sirens', and a large number of other designs. Sir Philip tells us that all these works are in colour, and that, large as the garden-studio is, he has found no room for drawings in pencil or chalk. In the latter two materials Sir E. Burne-Jones left a very considerable number of original designs in addition to those which have been published in the immortal "Chaucer" series and other illustrations of books, as well as those of subjects of the artist's own inventing, and a prodigious mass of studies of details, such as heads, hands, drapery, and armour.

MESSRS. FOSTER sold on Wednesday last, the 18th inst., a full-bound copy of Smith's 'Catalogue Raisonné,' interleaved with a large portion of the manuscript of the supplementary volume. The supplement, or "Part the Ninth," was issued in 1842, and is about twice as large (nearly nine hundred pages) as any of the preceding volumes. The price obtained for the eight volumes was 54l. The same auctioneers sold for two guineas a good copy of the first edition of 'Queen Mab,' with, on the title-page, "Fanny Godwin from the Author, June, 1814." It is long since a copy of 'Queen Mab' of this edition came under the hammer. So far as we know no presentation copy of equal interest has hitherto appeared in the open market. The last copy of the 'Catalogue Raisonné' publicly sold was in January at Messrs. Hodgson's, when the whole nine volumes, in fine condition, uncut, and in the original red cloth, fetched 35l. 10s.

THE Art Union of London was fortunate in securing for its annual publication, to be presented to its subscribers of 1898, the brilliant and solidly painted landscape in sunlight by Mr. H. W. B. Davis, called 'Banks of the Upper Wye,' which was lately at the Academy. It represents a vista of the narrow stream; the further steep bank is in full light; the nearer

bank, a flat meadow, is occupied by a group of willows in their summer foliage, while in the shadow of the boughs a few cows loiter. From this capital work Mr. R. W. Macbeth has made an excellent, vivid, and sympathetic etching, which, though it is rather rough, possesses force and spirit.

At a meeting of the Council of the Royal Society of Painter-Etchers and Engravers, held on October 12th, Mr. Arthur Evershed was elected hon. treasurer of the Society and Mr. Clodesley Brereton secretary.

It is proposed to place a tablet to the memory of Clarkson Stanfield in the hall of the Public Library and Art Gallery of Sunderland. Stanfield has been dead more than thirty years, so it would seem that his fellow-townsmen have been in no great hurry to do him honour. Yet better late than never.

MUSIC

THE WEEK.

SHEFFIELD MUSICAL FESTIVAL.

MR. ELGAR wrote his 'Scenes from the Saga of King Olaf' three years ago for the North Staffordshire Festival, and since then we have had his 'Caractacus' at Leeds. In each work the composer had a libretto full of strong, stirring scenes, and he accordingly produced strong, stirring music. 'Caractacus,' however, was the better book of the two. 'King Olaf' opens well. Thor the Thunderer defies the meek Galilean, and the musical and dramatic possibilities of such opposition are manifest. The scenes entitled respectively 'The Challenge of Thor,' 'King Olaf's Return,' and 'The Conversion' display powerful imagination and gradation of interest. The weird 'Gudrun' scene still holds the attention, but the legends of the haughty Sigrid and Thyri the fair are weak and diffuse. Interest returns at 'The Death of Olaf,' and the music again becomes impressive. Mr. Elgar only wants a libretto with an emotional story told in compact manner, with organic development, and consequently graded interest, and we believe that he will produce a greater work than either 'King Olaf' or 'Caractacus.' It is somewhat late to discuss the merits of the former work, yet this revival at Sheffield serves as a good excuse. Whatever may be the weaknesses of the book, Mr. Elgar's music is remarkable for its skill, earnestness, and in many pages spontaneity. The choral singing was magnificent, but the orchestral playing showed what seemed to be signs of hasty rehearsal. The soloists were Miss Alice Esty and Messrs. Edward Lloyd and Charles Knowles. The second part of the programme was miscellaneous.

On Thursday, the 14th, Saint-Saëns's 'Samson and Delilah' was given. This is a made, and in great part thoroughly well-made work; it is, however—at any rate in oratorio form—insufferably tedious, for there is no glow, no true ring in the music; it is of the stage, stagey—a mixture of Meyerbeerian artificiality and Massenetian sentimentality. The singing of the choir and of the solo vocalists, Madame Brema and Messrs. Lloyd, Bispham, and Charles Knowles, however, made full amends for the music. Madame Brema, in "My heart at thy dear voice," achieved a triumph. Favourable mention should be made of Mr.

Joseph parts. Mr. Fr performance. The attractive hymn audience second The i of the respons original direct dialogue, stood maxim The di singers there b one fel same tone w Symph sang b which effect. On his or cast. that so Evil Sp scene "Wit power were a his be dignifi story again at the for a person of Sa emotion its ref however of high The c Messia including pr Songs Saint- (Mada "Die Bispham while the fe another. The Sheffield for the music and a choirs will, i Birmi and, w novel ought comm works festiva larger be no

Joseph Lycett, who took one of the minor parts. In the second part of the programme Mr. Frederick Dawson gave a successful performance of Schumann's Pianoforte Concerto in A minor.

'The Golden Legend' was the evening attraction. The refined singing and lovely tone of the choir in the unaccompanied hymn "O gladsome light" moved the audience to ask for a repetition, though the second time the effect was not quite so good. There is a certain monotony in our praise of the choir, for which they, not we, are responsible. We heard the work when originally produced at Leeds, under the direction of the composer, who for the epilogue, "God sent His messenger, the rain," stood up and stirred the choir to their maximum point of energy and enthusiasm. The difference at Sheffield was marked; the singers needed no stirring up, and had there been no one at the conductor's desk, one felt they would have sung with just the same determined energy. The volume of tone was really wonderful. The 'Choral Symphony' followed, and though the choir sang bravely, this was not the work in which they could produce their greatest effect.

On Friday morning Dr. Parry conducted his oratorio 'King Saul,' and with a fine cast. Madame Brema's impersonation—for that seems the most fitting term—of the Evil Spirit was most impressive, while in the scene at Endor Miss Clara Butt sang the "Witch" music with strong dramatic power. Messrs. Lloyd, Knowles, and Black were all good, though the last was not at his best. There is plenty of splendid, dignified writing in the oratorio, yet the story leaves one cold. The cruel edict against the Amalekites strikes a harsh note at the commencement; Michal is an excuse for a soprano part, not a real *dramatis persona*, such as the Witch; and the death of Saul calls forth little sympathy, no emotion. And the book naturally casts its reflection on the music. The work, however, in spite of any shortcomings, is of high purpose and exceeding great merit. The choral singing was, next to 'The Messiah,' the finest of the week. The evening programme commenced with a selection including Prof. Stanford's 'Three Cavalier Songs' for solo (Mr. Bispham) and chorus, Saint-Saëns's 'La Fiancée du Timbalier' (Madame Brema), and the final scene from 'Die Walküre' (Madame Brema and Mr. Bispham)—in fact, a feast of good things; while the 'Hymn of Praise,' with which the festival was brought to a close, proved another grand choral display.

The well-deserved success of this second Sheffield Festival is cause for congratulation, for that city seems destined to become a great musical centre. Other cities of Yorkshire, and also Lancashire, can boast of excellent choirs; but in the immediate future Sheffield will, if we mistake not, vie with Leeds and Birmingham in the importance of its festivals, and, we hope, in the production of important novelties. There is a reserve fund which ought to enable the Festival Committee to commission the best composers to write works for them. And before the next festival there will probably be a hall of larger size; as to the filling of it there need be no anxiety.

We have not yet spoken of Mr. Manns and his Crystal Palace orchestra. The veteran conductor was as conscientious and energetic as ever, but the playing of the band was uncertain, and at times very ragged. One must, of course, take into account that they were in a hall new to them and accompanying a body of singers of considerable independence, and no doubt the time for rehearsal was limited. Next festival, however, the band must be as good as the chorus. We must not omit mention of the organist, Mr. J. W. Philipps, who rendered valuable service during the week.

Musical Gossip.

THE autumn series of the Elderhorst Chamber Concerts will commence on Monday evening next, at the Steinway Hall. The concert unfortunately clashes with the first Richter Concert at Queen's Hall, at which M. Ernst Dohnanyi will play his prize pianoforte concerto. At the Elderhorst Concert Dr. Bernhard Scholz's Pianoforte Quartet, Op. 79, will be given for the first time in England, with Miss Fanny Davies at the piano.

MESSRS. SEELEY & Co. are about to publish in one volume a translation of the 'Recollections of Johannes Brahms,' which his early comrade Prof. Dietrich and his friend of later years, Herr Widmann, have given to the world since the great musician's death. These reminiscences show his remarkable force of character and the strong affection which he inspired in his intimate friends. The translation will be by Miss Dora Hecht, and there will be two portraits of the master, in early and later life.

MESSRS. BREITKOFF & HÄRTEL are bringing out a complete edition of the ballads and songs of Carl Loewe, over four hundred in number, under the supervision of Dr. Max Runze. The first two volumes have already appeared, and the third is expected on November 1st. The subscription price for the complete collection is only 40 marks.

M. CAVAILLÉ-COLL, the famous French organ-builder, is dead. The first work which he undertook was the great organ of the church of St. Denis; this was in the year 1833, when he was twenty-two years of age, and from that time his fame was established. For Paris he built the organs of St. Sulpice, of Notre Dame, of the Madeleine, of St. Vincent de Paul, of the Trinité; for the provinces, those of Versailles Castle and the cathedrals of Perpignan, Nancy, Carcassonne, and St. Brieux; and for England, amongst others, those of the Colston Hall, Bristol, and Albert Hall, Sheffield.

JOHANN NEPOMUK FUCHS, Director of the Vienna Conservatorium and Capellmeister at the Opera, has just died at the age of fifty-seven. He arranged for the stage Gluck's comic opera 'Le Cadi Dupé,' Handel's 'Almira,' and Schubert's 'Alfonso and Estrella.'

LAST Tuesday, October 17th, was the fiftieth anniversary of the death of Frédéric Chopin, a composer whose genius was recognized from the very first by Robert Schumann, his great contemporary. Chopin wrote almost exclusively for the pianoforte, and, for the most part, pieces of small compass, yet in these he achieved greatness. The music of this intensely emotional artist needs a clever and specially sympathetic interpreter; in the hands of an ordinary player it seems vapid and valueless. To play his music well is the aim of all pianists; many master the letter, but very few the spirit.

In the *Allgemeine Musik-Zeitung* of October 13th Herr Otto Lessmann gives an interesting account of the unveiling of the monument to Brahms at Meiningen. On the morning of October 7th hundreds of enthusiastic admirers of the

master, assembled together from various countries, attended a performance of the 'German Requiem' in the principal church, after which congregation, soloists, choristers, orchestral players, and members of the festival committee walked in procession, to the solemn sounds of the Priests' March from 'Zauberflöte,' from the church to the spot in the English Garden in which the monument is placed. Dr. Joachim, as honorary president of the festival committee, read an address, in which he laid special emphasis on the fact that Brahms, a son of the people, by his art work had carved for himself a way to the steps of a throne. The ceremony concluded with a performance of the 'Triumphant' in the church. The bronze bust of the composer is the work of the well-known Prof. A. Hildebrandt, of Dresden.

LAST Sunday the remains of Johann Strauss were transferred to the new cemetery at Vienna, and placed side by side with those of his lifelong friend Johannes Brahms, and near to the mausoleums of Mozart, Beethoven, and Schubert.

On October 10th Maestro Giuseppe Verdi celebrated the eighty-sixth anniversary of his birth. He spent the day, as is his wont, at his Villa di Sant' Agata, receiving letters and telegrams of congratulation from all quarters of the globe.

Le Ménestrel of October 8th states that in the inventory of Mozart's goods and chattels drawn up after his death mention is made of a "forte piano with pedal." The term "forte piano" was first applied in Germany to the instruments of Silbermann, on one of which Sebastian Bach played when he visited Potsdam in 1747. Rubinstein was wont to declare that the orchestration of Mozart's clavier concertos, and also his clavier compositions, showed that he must have known the piano provided with the mechanism of our modern instruments. Another item, by the way, in the inventory was a "billiard table covered with green cloth." The composer's passion for billiards is well known; he had a table of his own—undoubtedly the one mentioned in the inventory—on which he used to play with his wife, or even by himself.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Mesars. Maaschaert and Rontgen's Vocal and Pianoforte Recital, 8.30, Queen's Hall.
—	Richter Concert, 8.30, Queen's Hall.
—	Mears Elderhorst's Chamber Concert, 8.30, Steinway Hall.
WED.	M. Moritz Moszkowski's Pianoforte Recital, 8.30, St. James's Hall.
—	Mr. E. Iles and Mr. L. Peck's Vocal and Pianoforte Recital, 8.30, St. James's Hall.
—	Carlton Club Concert, 8.30, the Princess' Galleries.
—	The Herbert Sharp Trio, 8.30, Queen's Small Hall.
SAT.	Symphony Concert, 3, Queen's Hall.
—	M. Busoni's Pianoforte Recital, 3, St. James's Hall.
—	Crystal Palace Orchestral Concert, 3.30.

Drama

THE WEEK.

COURT THEATRE.—'A Royal Family,' a Comedy of Romance in Three Acts. By R. Marshall.

DUKE OF YORK'S.—'The Christian,' a Drama in a Prologue and Four Acts. By Hall Caine.

A VERY pleasing piece of *marivaude* is the new romantic comedy which Capt. Marshall has given to the Court Theatre. It is a strange mixture of sentiment and satire, with slight claim to originality, and still slighter to seriousness. To name all the pieces which in its progress it suggests, and all the writers memories of whom it summons up, would be an unending task. The strongest resemblance of all is stated in our opening sentence. It has almost that "mélange le plus bizarre de métaphysique subtile et de locutions triviales, de sentiments alambiqués et de dictons populaires," which La Harpe describes as constituting the style of Marivaux. It treats, moreover, the birth and growth of virginal love exactly as it is treated by the French dramatist, though it

has a point of tender irony outside Marivaux's method or scheme. Its locality seems suggested by 'Prince Otto' or the Court of Buritania, if we have not to go back to Thackeray's Pumpernickel. In details of execution the audience are again and again reminded of T. W. Robertson, and the satire resembles Mr. Gilbert in his most genial mood. We are not yet at the end of our list of sources of indebtedness, but we spare further comment of the kind. Though thus strangely compounded, the piece has a character of its own. It is a work of much playful fancy and some genuine wit, animated by a breath of poetry. To appreciate these things the playgoer must surrender himself to the author. He must not, as mesmericists say, "resist the influence." The world into which he is taken is a prosaic Forest of Arden, where nothing must startle or surprise. As Heine says of Shakspearean comedy, we "stare with amazed eyes through the golden grate, and see how lords and ladies, shepherds and shepherdesses, fools and sages, wander about under the tall trees," and "how the lover and her loved one rest in the cool shadows and exchange tender words." Like some of Shakspeare's heroines, moreover—though, it is needless to say, a long way removed—the heroine of Capt. Marshall was born subject to all the influences of the Goddess of Caprice. For all these reasons, and also because it is tender, human, pretty, delicate, and fragrant, we like the play, though much of it is out of place, and some of it silly, and it has that great defect that its first act is the most stirring, and the third act the weariest. It really has no plot. Nothing could be better than the acting in the principal parts of Miss Gertrude Elliott, who is quite a gain to our stage, Mr. Paul Arthur, and Mr. Dion Boucicault. Mr. Eric Lewis supplies a capital picture of a "Roi Dagobert," and Mr. James Erskine and Mr. Aubrey Fitzgerald give capital sketches of character.

Mr. Hall Caine's adaptation of 'The Christian,' produced at the Duke of York's, is very far from a success. Not too easy, a work to deal with is 'The Christian' itself, and Mr. Caine would have done well to employ in fitting it to the stage a hand more competent and less pious than his own. It is just possible that more trenchant methods, involving a complete disregard of Mr. Caine's instructions, would have conquered difficulties and rendered the play at least *viable*. So much respect has our author for his own work, that he has handicapped his actors as well as himself. One of the eyes of his heroine had, we are told, "a brown spot, which gave at the first glance the effect of a squint, at the next glance a coquettish expression, and ever after a sense of tremendous power and passion." Supposing him to have found an actress thus peculiarly and abnormally endowed, how is he to make her "smile and laugh continually," and yet sometimes have tears in her eyes? Miss Evelyn Millard has sought to depict this Manon Lescaut of the music-halls, who, if she is less undisciplined in morals than her predecessors, is not less uncertain, capricious, and volatile. She is, accordingly, always doing something girlish, or hotheadish, or tragic, or what not, with the result that the inherent grace of her

movements is marred. Mr. Waring, too, though one of the most happily endowed of actors, fails to realize the pious, mad, mirthful fanatic he has to depict. From the dramatic standpoint all is wrong, and if some theatrical effects are obtained, they are extravagant, and we had almost said tawdry. It proved impossible to feel any genuine interest in the ill-assorted couple set before us, and the only characters that were, even when regarded in a conventional light, effective were Lord Robert Ure and Horatio Drake.

Dramatic Gossipy.

'THE DEGENERATES' was transferred on Monday to the Garrick Theatre, with Mr. Frederick Kerr in Mr. Hawtry's part of the Duke, and Mr. De Lange in that of Mr. Gottschalk as the Hebrew financier.

'MAN AND HIS MAKERS' has been withdrawn with signal haste from the Lyceum, and will, it is said, be reproduced after undergoing alterations. Little attention need be paid to the latter portion of the announcement. The management will probably decide to leave well, or ill, alone. We have known plays altered, renamed, revised, reproduced; but in no instance was the second experiment happier than the first. At any rate, the theatre is now occupied with a revival of 'The Sign of the Cross,' in which Mr. Barrett is again Marcus Superbus and Miss Maud Jeffries Mercia, and Mr. Barnes is for the first time Nero.

'THE BLACK TULIP,' announced for this evening at the Haymarket, has, in consequence of a temporary indisposition of Mr. Cyril Maude, been postponed until Saturday next.

THE Era states that Miss Rose Norreys is now hopelessly insane. Attempts are to be made to raise a fund that will secure an annuity sufficient to keep her as a private patient in the City of London Asylum at Dartford in Kent.

SIR HENRY IRVING with Miss Terry and the remainder of the Lyceum company started on Sunday last from the Albert Docks on board the Marquette. He is to appear with them at the Knickerbocker Theatre on the 30th inst.

THE Tottenham Street Theatre, the scene of many interesting experiments, called in its time by many names, and best known, perhaps, as the Prince of Wales's, is, it seems, to be reconstructed and reopened.

'CAPT. BIRCHELL'S LUCK' is the title of the piece by Mr. Louis N. Parker with which, on the 30th inst., Mr. Scott-Buist will open Terry's Theatre.

We hear of the death, at the age of thirty-seven, of Mr. Laurence Aubrey Desborough, known under his stage name of Laurence Cautley. After appearing under Miss Marie Litton he played in 'The Red Lamp' at the Haymarket and in 'The Union Jack' at the Adelphi. He was with Mr. Tree in America in 1886 and 1887, in 1890 visited Australia, and was, January 7th, 1896, at the St. James's the original Capt. Hentzau in 'The Prisoner of Zenda.' Mr. Cautley was seen occasionally to advantage in secondary rôles.

UNDER the title of 'Loppiaisaatto' the Finnish Literary Society has just published at Helsingfors a translation into Finnish, by Paavo Emil Cajander, of Shakspeare's 'Twelfth Night.' This is the sixteenth of the series of Cajander's Finnish translations of Shakspeare's plays, the first, i.e., 'Hamlet,' having been published in 1879. These versions by Cajander are characterized by vigour of style, perfection of form, and felicity of language.

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